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Record Attendance for Euromax 2002

The 2002 **Euromax Filmmakers' Symposium** in Berlin, Feb. 10–13, drew a record 132 participants from the continent, North America, and Japan for three days of screenings and discussions of LF filmmaking. Screenings were held in both of Berlin's IMAX® theaters, the **Discovery IMAX Theatre** and the **CineStar IMAX Theatre** in the Sony Center. (The two theaters are a couple minutes' walk from one another in Berlin's Potsdamerplatz.) The meeting was the eighth of the association's biennial symposia and overlapped the **Berlinale**, Berlin's international film festival.

Euromax is the European association of LF theaters, producers, and distributors. Until this meeting, the group was composed exclusively of organizations involved in 15/70 production or exhibition. However, in the business meeting held at the beginning of the conference, the group decided to open membership to the 18 European 8/70 theaters.

The Symposium presented five new films, four of which were being seen for the first time. The "oldie" was ***The Human Body*** from the **BBC** and **Discovery Pictures**, which premiered last October. The new films were ***Skydance*** from France's **aGépro Cinema**; the **Houston Museum of Natural Science**'s ***Kilimanjaro: To The Roof of Africa***; ***Lewis and Clark: Great Journey West***, produced by **National Geographic**; and ***Horses: The Story of Equus***, distributed by **Imax Corporation**.

Also screened was ***In Five Minutes, the Feature***, a six-minute pre-show created by **Martin Dignard** and the Canadian **Giant Screen Consortium** with clips from several Canadian LF productions.

Each of the three days was almost totally devoted to three multi-part presentations that tackled the technology, economics, and aesthetics of LF filmmaking. Presentations on works in progress (with LF clips) and films in development rounded out the conference.

Technology

Monday's sessions on technology started with **Principal Media**'s **Phil Streather** describing "How 3D Really Works." Using 3D slides and anaglyph (red/blue) glasses placed on everyone's chairs, he explained the specialized lingo of 3D — interocular, interaxial, parallax, convergence, unshared information, ghosting etc., and gave examples of each.

Steen Iverson of **Sirius Films** in Copenhagen explained his ColorCode anaglyph system, which is being used to allow 2D theaters to show ***Encounters in the Third Dimension*** in 3D. Unlike conventional red/blue anaglyph systems that do not allow for images to be seen in full color, the blue/amber combination of Color-

*(See **EUROMAX** on page 6)*

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Shooting *Skydance*

by Ron Goodman, director of aerial photography

Skydance, a 15/70 film from **aGépro Cinema** of Paris, was shown for the first time at the **Euromax Symposium** in Berlin (*see article on this page*). Produced by **Marie Christine de Montbrial** and **Michel Frichet** and directed by **Eric Magnan**, the film centers on a fictitious air race in France and was very well received in Berlin. As the film's aerial director of photography, I was especially pleased to hear the positive reactions to the aerial images in the film.

Magnan, a pilot with an impressive knowledge of aviation, had planned to capture unique aerial shots with a helicopter-mounted SpaceCam gyro-stabilized 15/65 camera system as well as a camera hard-mounted in the rear of a North American OV-10 Bronco aircraft.

The Bronco is a Vietnam-era observation aircraft with a twin tail boom and a high tail. A door in the rear of the center fuselage offers unobstructed rear and side views. This position was used quite effectively to capture aerial shots of a Pilatus PC-7 aerobatic plane flying alongside a Mirage jet fighter for a five-minute preproduction sampler for *Skydance* in 2000.

However, when production began in September 2001, insurance concerns arose over using the OV-10 and we decided to shoot the aerials entirely from a EuroCopter AS-350B2. The main problem was flying the camera helicopter fast enough that the PC-7 could maneuver comfortably without flying in an extreme "nose-up" attitude.

Before this, the SpaceCam had performed aerial and other specialized cinematography on 11 LF films including ***Ev-***

*(See **SKYDANCE** on page 9)*

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Shindler's Site

by Marty Shindler

Accounting Matters

Accounting matters to all of us. It is one business function that remains a constant no matter where in the industry one works, no matter what products or services one provides. Production, distribution, exhibition, and the rest of the LF industry all interact with accounting on a daily basis.

Everyone in the company – from entry level to top management – is affected in by the accounting department. In turn, the accounting department depends on the rest of the company to provide the data it needs to function effectively.

The Enron/Andersen scandal has focused the public's attention on accounting matters. Mine too, since I was once employed by one of the major accounting/consulting firms (the Coopers side of what is now PriceWaterhouseCoopers) and list myself as a non-practicing CPA.

We can't yet say how Enron and other big bankruptcies will affect the country or how seriously Andersen's business will be hurt in the long term. Banks and other financing sources will probably place tighter restrictions on new lines of credit as a means of protecting themselves, and this could trickle down to small- to medium-sized companies.

It is hard not to feel sorry for the rank and file at Enron who could not touch retirement accounts with restricted company stock while senior management sold off their shares to reap whatever value was left before the collapse. Too often the employees of a company are most affected by such financial mismanagement. When layoffs are announced, management usually survives while mid- and low-level employees get pink slips.

For many people, stock investments, directly owned or in mutual funds or retirement accounts, have decreased in value in the past few years. But this problem is not limited to highly publicized cases involving accounting matters. Companies with whom we all do business on a regular basis have seen severe stock slides in the past couple of years. Senior management decisions can cause losses or profits drops that in turn trigger stock price changes.

Auditors play an important watchdog role, but management has the ultimate responsibility.

Are the auditors at fault in Enron and the other high-profile cases? Perhaps. But the real essence of the problem in these cases is not in the basic record keeping that for many people is what the accounting department is all about. It is probably reasonable to assume that the basic accounting functions such as payables, receivables, project costs, etc., were functioning adequately.

In the end, while the auditors do play an important watchdog role, especially in publicly traded organizations, management has the ultimate responsibility for the accurate preparation of the financial statements and the underlying processes that control how, when, and by whom transactions are recorded and reported.

In privately held companies, management has the same fiduciary responsibilities for accurate and timely reporting, but without the added need to satisfy a multitude of public shareholder/owners. Independent audits are important to this group as well.

The root of the problem, therefore, is how management interacts with and supports the accountants. In many small to medium companies the accounting department is not given enough attention. Departments are understaffed and inexperienced. In new and growing organizations, often started by entrepreneurs who concentrate on what they do best, the accounting department may be considered a necessary evil whose only duties are billings, payables, and payroll.

As organizations grow, it is vital that their accounting departments grow with them to provide the needed sophistication in gathering and reporting operating data, implementing regular budget and strategic planning initiatives, and providing the financial support that management requires.

One silver lining from the Enron mess may be that from now on, accounting issues will be looked at more carefully. As companies grow, it is important to understand that accounting matters. It matters to me, it matters to you, and it matters to your employees.

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A Reply to the Palmer/Ormston Proposal

An editorial by James Hyder

In last month's issue of *LF Examiner*, **Chris Palmer** and **Randy Ormston** proposed that the **Giant Screen Theater Association** establish a seal of approval that would certify selected LF films as "family-acceptable non-fiction entertainment." In their view, some recent LF films are not "family friendly" and could, by association, harm the reputations of institutions with LF theaters or negatively affect public perception of the LF industry overall.

Although I disagree about the nature of the "threat" (*see my comments in "Image Quality Debate Continues," LFX November 2001*), if we grant for the sake of argument that it needs to be addressed, I believe Palmer and Ormston's solution is unlikely to be as effective as they would like. Furthermore, I believe there is a much simpler, less expensive, and more cost-effective solution.

The proposed GSTA Seal would require a substantial investment of time and resources on the part of the association and the people chosen to review candidate films. Palmer and Ormston call for a marketing campaign that would entail lobby displays, film headers, and other promotional materials to raise public awareness of the GSTA and the Seal. Considering that current public awareness of the GSTA is precisely zero,* such a campaign could easily expend tens of thousands of dollars and still not significantly impinge on the consciousness of a worldwide LF moviegoing public that numbers in the tens of millions.

Furthermore, the process of selecting (or more importantly, rejecting) certain films would inevitably become heavily politicized, as would the defining of the criteria to be used. In the small LF community, Seal committee members might be reluctant to reject films from distributors they hoped to do business with in the future, or conversely might be tempted to seek retribution against filmmakers with whom they have had disputes. Even if such behavior were scrupulously avoided, charges of bias made by dissatisfied parties could be nearly as divisive and damaging as actual discrimination.

In fact, the Seal proposal is a classic case of reinventing the wheel. I suggest that exactly the same benefits could be achieved by simply obtaining "G" ratings for LF films.

The **Motion Picture Association of America** has been applying its familiar film ratings — G, PG-13, R, and NC-17 — in North America since 1968. Unlike the GSTA, these ratings are already well known by virtually the entire population of the U.S. and Canada. (Most other countries have similar rating systems.)

The G rating signifies a film that is acceptable to all audiences, with essentially no violence or sexual content. It is, in my opinion, everything Palmer and Ormston intend the Seal to be, and is already universally understood by North American moviegoers.

The G rating signifies a film that is acceptable to all audiences, with no violence or sexual content.

It is everything Palmer and Ormston intend the Seal to be, and is understood by all North American moviegoers.

Ironically, Hollywood studios carefully avoid getting a G rating for most of their films, since G is perceived as the "Disney" rating — a film for the under-10 crowd — and thus box office poison to the 14–29 demographic that spends the most money on movies. But this is precisely the impression Palmer and Ormston are seeking.

The only difference between the G rating and the proposed Seal is that the latter would be reserved for "non-fiction" films, presumably with some educational merit. But I believe that in most cases the film's title and promotional materials would signify to audiences its documentary nature, as would the context of a science center or museum. A seal is not desperately needed for that.

The makers of LF films have traditionally not bothered to have their films rated because there was little perceived need to do so. If Palmer and Ormston are right and now there would be a benefit to having films declared "family friendly," I suggest that using the current rating systems is the best way to accomplish that goal.

Using the existing mechanisms of the MPAA (and its international counterparts) would save the LF industry money, time, and potentially bitter infighting, and would be far more effective from day one than the proposed Seal could ever be. And, like the proposed Seal, the option is entirely that of the producer/distributor. Of course, theaters that share Palmer and Ormston's concerns could insist that all films they book have a G rating.

Obtaining a rating costs the distributor a couple thousand dollars per film. If this expense is an obstacle, the GSTA would be far wiser to establish a fund to help defray rating costs than to try to create, administer, and market its own Seal from scratch. Why attempt to re-make a system the conventional film industry has already spent decades and millions of dollars to build?

The final irony is that **nWave Pictures'** ***Haunted Castle***, the film Palmer considers the harbinger of non-family-friendly LF fare, is to my knowledge, the only LF film to have received an MPAA rating: it is PG-13. And we all know what that means.

**This is not meant as a criticism of the GSTA, which is a trade organization that has had no need to create public awareness of its purpose or activities.*

THE BIZ

FILM STOCK

Imax reports Q4, FY results, Regal deal, and repurposing advance

On March 1, **Imax Corporation** reported results for the quarter and fiscal year ending Dec. 31, 2001. For the quarter the company reported net earnings of $19.63 million ($0.63 per share). Before the effect of "changes in accounting principles and extraordinary items" were taken into account, the quarter saw a net loss of US$11.58 million (–$0.37 per share) compared to a loss of $32.55 million (–$1.08 per share) for the same period of 2000. . The extraordinary items include charges for restructuring and downsizing in 2001, and gains of $31.2 million from the repurchase of $90 million of the company's convertible subordinated notes and $7.9 million from divesting former subsidiary **Digital Projection International**.

For the year, the net loss was $145.11 million (–$4.69 per share) compared to a loss of $92.95 million (–$3.11 per share) in 2000. Before the effect of the extraordinary items, the loss for the year was $183.85 million (–$5.94 per share) compared to a loss of $31.84 million (–$1.07 per share) in 2000.

Co-CEOs **Bradley Wechsler** and **Richard Gelfond** predicted that the company would be profitable in 2002. Shares, which had been trading around $3.50 before the announcement, closed at $3.88 that day, and had traded as high as $4.31 when we went to press in early March.

In the fourth quarter Imax signed leases for eight new theater systems, bringing the year's total to 12. The eight include the previously reported theaters for **National Amusements** in Los Angeles (*see The Biz, LFX December 2001*), **I.T. International Theaters** in Europe (*see The Biz, LFX January 2002*), and the **Smithsonian Institution** in Washington, DC (*see The Biz, LFX February 2002*), as well as Bratislava, Slovakia; Salt Lake City, UT; and Atlantic City, NJ.

Revenues for the fourth quarter were $33.9 million, down 27% compared to $46.3 million in the same period of 2000. For the year ending Dec. 31, 2001, revenues were $118.7 million, down 31% from $173.1 million in 2000.

Imax recognized revenues on (i.e. installed) six theater systems in Q4, and 15 in the year. The company's official total of installed systems as of Dec. 31, 2001 is 225, of which seven are in motion simulator rides. The comparable total at the end of 2000 was 221. (This discrepancy in accounted for by the closing of 15 IMAX theaters in 2001, four of which Imax apparently does not consider as closed yet.)

Sales backlog as of Dec. 31, 2001, was reported at $157 million, representing 60 systems, unchanged from the third quarter.

Technicolor deal to cut print costs

In mid February Imax announced a five-year deal with **Technicolor** that Imax said will lower print costs to theaters that lease Imax Corp. titles and LF filmmakers that use the post-production services of Imax subsidiary **DKP/70MM Inc.** (On March 1, Technicolor subsidiary **Consolidated Film Industries** announced that the discounts would be available to all customers. *See item below.*)

Regal settlement keeps 6 theaters open

Imax and **Regal Cinemas** announced in February that they had settled Imax's claim against the exhibitor, which emerged from bankruptcy procedures last month (*see The Biz, LFX February 2002*). Under the deal, Regal will pay $6.45 million to Imax for maintenance, film, and system lease fees owed before the bankruptcy, and Regal is relieved of its obligation to build four more theaters. The six existing Regal IMAX theaters will continue to operate.

Repurposing software "perfected"

In a conference call following the earnings report, Wechsler announced that Imax had "perfected" software that would permit a live-action 35mm feature to be converted to 15/70 for roughly $2.5 million. He said that tests of the process had been screened for studio officials and filmmakers with "overwhelmingly positive" results. Gelfond said the company's goal was to make IMAX theaters a new release window for major Hollywood "event" films, and that their research indicated that large majorities of moviegoers would pay extra to see a film like *Harry Potter* "in IMAX." Wechsler said he expected the first such repurposed film to be released before the end of 2002.

DEALS

CFI cuts prints, other lab fees 25%

Consolidated Film Industries, a subsidiary of **Technicolor**, announced in early March that it was lowering rates for all processing of 65mm and 70mm negatives, positives, and release prints. A new simplified rate card will apply to all customers, regardless of the number of prints ordered. According to **Robert Dennis**, CFI's director of 70mm sales and marketing, the reductions were made possible by an increase in production capability and internal "streamlining initiatives." Recently installed processing machines run at up to 350 feet (106 meters) per minute, twice the speed of existing units.

Previous pricing for release prints averaged about $0.90 per foot. The base price for all customers is now $0.66 per foot, and is subject to further discounts for volume and exclusivity. The average 40-minute 15/70 film is about 13,500 feet, making the lab cost of a print about $8,900. This price does not include a sound track, quality control screening, shipping or other distribution costs.

Ghosts distribution rights sold

At the American Film Market held in Santa Monica in late February, **James Cameron**'s **Lightstorm Entertainment** closed deals with Japan's **Gaga Communications, Inc.**, and Germany's **Telepool** for LF distribution of ***Ghosts of the Abyss*** in Japan and Europe respectively. Cameron screened 23 minutes of 3D HD video footage from the film for selected international distributors at the meeting.

Forty-five-minute LF versions in 3D and 2D will be distributed in North America by **Walden Media**. Lightstorm announced that 35mm editions in 2D at 45 and 90 minutes will also be released.

THE BIZ

DEALS

At the end of February Cameron shot additional footage in Baja California of characters on green screens that will be inserted into the *Titanic* wreck material already captured. The film is expected to be released in November or December.

Futuroscope ridefilm in Nuremburg

Futuroscope's 8/70 ridefilm ***Vienne Dynamique*** (English title: *Crazy Day*) is playing in a 5/70 version in a 48-seat motion simulator at the **Cinecitta** complex in Nuremburg, Germany. The 12-minute film is Futuroscope's most popular attraction, and at Cinecitta drew 5,600 visitors in nine days, according to **Christine Lemoine** of **XLargo**, the film's distributor. Lemoine says the film is available in multiple formats and five languages.

Quebec ups LF film tax break

The Canadian province of Quebec has increased a tax credit that supports production of LF films. Currently 33% of eligible labor expenditures made in support of an LF film are covered by the credit. The new measure increases that to 45%. Eligible labor expenses are limited to 50% of the total budget, so the credit can cover a maximum of 22.5% of the budget.

PERSONNEL

Cavendish returns to MODS

In April **Kim Maher Cavendish** will return to Ft. Lauderdale's **Museum of Discovery and Science** to be its new president and CEO. Cavendish was executive director of the museum (then known as the Discovery Center) in 1981 and developed and launched its current expanded incarnation, including an IMAX theater, in 1992. In 1995 she left Florida to become executive director of the **Virginia Air and Space Center** in Hampton, VA., a position she held until December 1999, when she was selected as president and CEO of the **Orlando Science Center**.

Cavendish tells *LFX* that although it will be difficult to leave Orlando, the move will allow her to live in the same city as her husband.

PERSONNEL

Zodrow namd CEO at McWane

Tony Zodrow has been selected as the CEO of the **McWane Center** in Birmingham, AL. He started in the position in late January.

Tony Zodrow

Zodrow was most recently deputy director of external affairs at the **Kirkpatrick Science and Air Space Museum** in Oklahoma City, OK. He started in 1992 as director of public relations, and while there helped launch the Museum's OmniDome theater, an Iwerks 15/70 dome, winning the GSTA's Gold MAC award for best theater launch in 2000.

Before Kirkpatrick, Zodrow worked in university fundraising. He holds a master's in communications and marketing from Oklahoma State University and a bachelor's from the University of Arkansas.

BFI promotes Temple

Ian Temple has been promoted to director of development and communications for the **British Film Institute** in London. His new position will involve promoting the BFI's brand image and improving external communications, as well as continuing the capital project development and fundraising he handled as head of capital projects, his previous position.

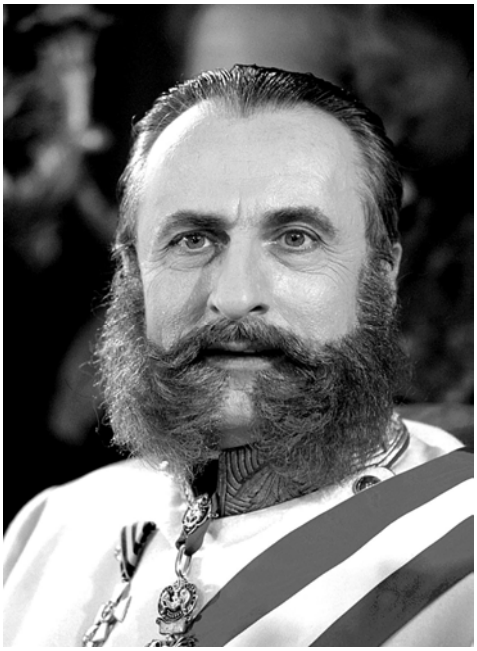
Temple joined the BFI in 1995 and oversaw the construction of the £20 million (US28.4 million) IMAX theater in 1999. In his new position he will manage the creation of the BFI's new Film Centre, set to open in 2006.

Von Karhan retires from Imax

Imax Corporation's executive VP of theater development, **Udo von Karhan**, retired last month, saying he wanted to travel and spend more time with his family. He is 60 years old.

Von Karhan joined Imax in 1988 as general manager for Europe, the Middle East, and Africa, during which time he expanded that market from a handful of theaters to nearly 50. Co-CEOs **Bradley Wechsler** and **Richard Gelfond** said in a statement that von Karhan would continue to assist the company in a consulting capacity and praised "his loyalty, his sense of commitment, and his 'infectious enthusiasm' for IMAX."

Von Karhan's duties will be assumed by **Larry O'Reilly**, senior VP of theater development.



Imax's Udo von Karhan made a cameo appearance as Austrian Emperor Franz Josef in The Majestic White Horses.

Over 130 Attended Euromax Symposium in Berlin

Euromax president Alison Roden.

*(from **THEATERS** on page 1)*

Code glasses maintains the colors of the original image. Iverson pointed out that the ColorCode system permits much simpler auxiliary uses of LF footage—on home video, for instance—than other 3D systems that require electronic glasses and sophisticated playback hardware.

Peter Spans created *Joe Fly and Sanchez in 'Mostly Sports,'* a computer animated short that was first shown (in 2D) at SIGGRAPH in 1995. A few years later, **Imax Corporation** approached him to convert it to 3D 15/70 for ***CyberWorld***. Spans described the process of giving convincing mass and volume to three-dimensional animated characters. To preview the 3D material he was creating, he used a pair of DLP Cinema® projectors and displayed his tests at 1K resolution, which was sufficient to judge the material that would eventually be output at 4K.

In distinguishing LF from 35mm, cinematographer **Dominique Gentile** said, "To make IMAX you have to think in IMAX," adding that although conventional filmmakers have 100 years of experience to draw on, in LF you are often doing things no one has ever attempted before. He recalled that when watching 35mm dailies on an LF film, the crew often sits close to the screen for the first few days, but moves further back as shooting progresses. If this happens, old habits can return and spoil subsequent shooting with inappropriate framing and camera moves that are too fast.

Recordist **Tim White** explained the primary problems of location sound on LF shoots: the noisy camera and tall aspect ratio that effectively bars boom mikes. He described a number of ways around those problems, including wireless body mikes and recording rehearsals wild before the camera rolls, then using digital technology in post to create lip-synch. (This technique can be used for dramas, but not in unscripted documentary shooting.) White displayed a special surround microphone he had developed to capture 3D sounds.

Andrew Oran, of **Lynbrook Productions** in Paris, reviewed lab work and post-production supervision. Only four labs in the world process 65mm and 70mm film: **Consolidated Film Industries** in Los Angeles, **Gulliver** in Paris, **Imagica** in Tokyo, and **Technicolor** (now owner of CFI), which recently opened a new lab in London. Describing the process step by step, he stressed the importance of involving the post-production supervisor as early as possible, to avoid expensive errors and reshoots.

Sound editor **Anthony Faust** gave a practical demonstration of the unusual solutions he must come up with in providing sound effects for LF films. He mixed some pasta, flour, and hot water in a bowl, then, placing a condom over a microphone and donning rubber gloves, he gleefully squished the gooey mixture around the mike. This was how he obtained the gurgles and grumbles of food oozing into the stomach for *The Human Body*. Most of the rest of the sound work for the film was more technically sophisticated. Faust described the complexity of editing from PAL video playback but mixing from NTSC, and doing a final mix that entailed up to 400 audio tracks.

Anthony Faust creating sound effects.

Foley artist **George Hapig** outlined the process of re-creating sounds and sound effects in a studio to match those seen on the screen. Showing a video tape of his fully-equipped foley studio in Germany, he pointed out that in LF films, footsteps have to be much bigger than in conventional films or TV. Foley work for LF also needs far more tracks than foley for conventional films.

Economics

Consultant **Kim Koch** of Wuppertal, Germany, presented the results of feasibility studies of IMAX theaters in Germany. (*An article adapted from his talk appears on page 8*).

Peter Georgi, director of *The Human Body*, explained the financial aspects of developing an LF film based on the award-winning TV series (which he also directed). The broadcast arm of the BBC, which had produced the series, was not permitted to fund the LF film, so he had to find the money. Having the series as a "promo reel" for fundraising was both a benefit and a problem, Georgi said. Potential funders were familiar with the concept, but had a hard time imagining how the transition to LF would be made. The film was ultimately funded by **Discovery Pictures**, the **National Science Foundation**, and distributor **nWave Pictures**.

Jens Meurer, of Berlin's **Egoli Tossel Film AG**, is producing an LF film on Siberia, and described his search for funding. Germany has only produced two LF films to date: ***Majestic White Horses*** and ***Ocean Men***. He said that the attitudes of lenders and other funding sources toward LF are changing for the better. There is a host of regional funds within Germany, most of which require spending a portion of the budget within that region. Federal

funding for conventional film production is paid by a tax on movie tickets, but the tax is not yet levied on LF theater tickets. This precludes LF films being funded from that source. But, he said, government agencies are looking closely at LF films, and this situation could change.

La Géode's **Christian Oddos** gave a detailed account of the various public funding options for European LF filmmakers. He said that because LF is a "prototype industry" (i.e. each project is unique), producers are taking substantial risks and therefore should have public funding. He compared the cultural basis of such support in different countries: in the U.S. the NSF funds projects based on their "pedagogical content." Canada prefers to give producers tax breaks. In Europe, LF films are seen as shorts, and therefore don't qualify for some European Union support given to films longer than 60 minutes. France has been more open to funding LF films, considering giant screen films longer than eight minutes as features.

The Legend of Loch Lomond served as a case study for **Alexandra Ferguson**'s talk on budgeting an LF film. Distributing a sample budget, she walked through the various expenses, such as US$3,000 to shoot, process, and print 1,000 feet (300 meters) of film, which is about 3.5 minutes in 15/70. She pointed out that since shooting is so expensive, LF producers shoot as little as possible, unlike virtually every other type of production except animation. This expense also increases the importance of careful research and scouting. Although there is a continuing debate about shooting in smaller formats, Ferguson said that shooting 8/70, 35mm, or video won't necessarily save money, since they typically require more work in post.

Christine Lemoine of **XLargo** in Paris spoke of the changing market for LF films. Shorter bookings are becoming more common, and producers' and distributors' recoupment plans have to take that and other changes into account. She disagreed with those who say that LF should move toward a distribution model similar to Hollywood's, with large day-and-date releases. In France, she said, a wide opening for a conventional film is 600 to 900 theaters; in LF it's three. Why follow a model with such a different scale, she asked.

Aesthetics

The third day's discussions were to look at the aesthetics of LF production, and featured presentations by Italian graduate student **Valentina Rao**; **Pkay Krieg**, a film booker for several German LF theaters; and **nWave Pictures Distribution**'s **Mark Katz**. However only Rao stuck to the topic; the rest couldn't help talking about business. Rao distinguished LF from conventional 35mm film by pointing out that in 35 mm screenings we feel separate from the image, but in watching an LF we feel we are part of the scene. The experience of vertigo that some LF camera movements cause is evidence of this. She theorized that for this reason, drama in LF must use POV shots much more extensively.

The CineStar IMAX in the Sony Center was one of two host theaters for Euromax.

Krieg opined that the LF industry needed 3D to compete effectively with conventional theaters, to give viewers something they can't get at home. She complained about the burden placed on theaters by the IMAX lease fee, and about Buena Vista's insistence on exclusivity in booking *Beauty and the Beast*. From the floor, **Berend Reijnhoudt** of **Omniversum** in the Hague said that theaters agreed to Disney's terms because *Beauty* is better than their other options. Krieg responded that imposing the 35mm leasing model didn't work for LF theaters.

Katz joined Krieg in criticizing Disney. He said that if Disney films sell LF tickets, that's great, but insisting on 100% of a theater's schedule hurts the whole industry. Moderator **Alison Roden** of **NMSI Trading** in London, who books the IMAX theaters at **British Film Institute** and the **Science Museum**, said that she had booked *Beauty* at the BFI because Buena Vista International would spend more money on marketing the film and the theater than she could have. She was able to use the unique position of the London theater to extract terms from BVI (mainly fewer shows per week) that other theaters could not get.

At this point the discussion widened to include members of the audience. **Imagica USA**'s **Chris Reyna** said that with ***Fantasia/2000***, Disney had been following the classic model of a road show release: open first in premiere locations, then go wider. With the simultaneous release of ***Treasure Planet*** in 35mm and LF theaters next winter, they're experimenting with alternatives, he said.

Euromax's **Janet Wilson** suggested that Disney should participate more in industry conferences. **Dieter Buchwald**, manager of Berlin's Discovery IMAX, charged that Disney was misusing the LF industry for its own purposes, to which Reyna replied that it was just business physics: Disney saw a weak industry and moved in. He added that eventually Disney and other studios will walk away from LF when they

*(See **EUROMAX** on page 14)*

German LF Theater Feasibility Studies

by Kim Ludolph Koch

As Germany's largest consulting company for the cinema and large-format market, my company, **RMC Rinke Medien Consult**, has produced about 200 studies for new multiplex cinemas and ten for IMAX theaters. When it has come to proposed IMAX theaters, we have said

Kim L. Koch

"no" more often than "yes." This is because such a project requires several critical factors to be successful.

The first LF theaters were built in North America in the early 1970s, but it wasn't until 1992 that LF came to Germany. This was in Munich, at the **Forum der Technik**, near the **Deutsches Museum**, the country's largest collection of technology and engineering exhibits. **Dr. Dieter Buchwald** launched the theater, and it soon became one of the most successful IMAX theaters in the world. Now known as the **World of Wonder IMAX Theatre**, it still gets more than one million admissions annually.

Munich has the qualities that we believe a successful LF theater needs: a city with a population of more than one million and a location in or near a museum or other major tourist attraction that draws large numbers of visitors. Most importantly, the project needs a skilled management team. I will explain these elements in detail below.

The German cinema industry had reservations about the Munich project and it took more than five years for the next two IMAX theaters to be built in Germany. They are at two automobile and aviation museums in Sinsheim and Speyer, and were built on small budgets as attractions for the museums. Situated very close to highways, they are not heavily frequented by the local population.

The success of Munich attracted the attention of a German exhibitor, **Hans Rehs**, who operated the **N.e.U.e.** chain. He tried to make an exclusive deal with **Imax Corporation** to build about a dozen theaters in Germany. Luckily (for other German exhibitors) he did not succeed at getting exclusivity, and unluckily (for him) he did not succeed with the three cinemas he finally realized.

Looking at these projects, you can see the mistakes an exhibitor can make. The first one, in Bochum, was a standalone theater very close to a musical theater in the middle of the Ruhr area in the Northwest of Germany. The site, in one of the most densely populated areas in Germany, isn't bad. But management mistakes were made.

The second N.e.U.e. IMAX was in Duesseldorf, the capital of Germany's biggest county. Located in the basement of a multiplex, the IMAX is not visible from the outside. While the multiplex had always been successful, on a typical Friday evening only ten people found their way into the IMAX theater. This theater has since been converted into a conventional cinema.

The last project of the company was in Frankfurt. In the middle of the main retail district, with tens of thousand of shoppers in the area every day, the IMAX was situated almost invisibly on the sixth floor of a shopping mall. The latest admission figures I know of were not bad, but compared to the investment made, they are lower than is needed for profitability. The company went bankrupt last year.

After these experiments in cities smaller than Munich, the focus changed to Berlin. The Potsdamerplatz, which had been the city's cultural and commercial center before the Berlin Wall went up, has been in the process of returning to that position since the city reunified. It was here that Dr. Buchwald built the **Discovery IMAX Theatre** in 1998. In its first years, as the only LF theater in Berlin, the theater had about 1.4 million admissions per year.

Two years later, Sony built a second IMAX in the Potsdamerplatz, about 100 meters (330 feet) from the Discovery IMAX. Being second, and with a less desirable location, the **CineStar IMAX Thea-**

*(See **FEASIBILITY** on page 11)*

The Discovery IMAX in Berlin.

The Challenges of Aerial Photography for *Skydance*

*(from **SKYDANCE** on page 1)*

erest*, *Shackleton's Antarctic Adventure, and ***Adventures in Wild California***. But those projects only required a few air-to-air shots with slow Cessnas or helicopters.

The two Pilatus PC-7 picture ships in *Skydance* would need 95 mph (150 kph) to fly comfortably and maintain maneuverability. We had previously set the SpaceCam 15/65 system's flight speed limit at 80 mph (125 kph), so I was concerned about meeting this new requirement. If successful, we knew we would have the stability to use long focal length lenses as well as exploiting the system's versatility to get sweeping left-to-right fields of view. We could also capture rearward views, mounted between the helicopter's skids, of the PC-7 flying in close formation just below the camera.

Because of scheduling restrictions, our first tests were performed as we rolled film, but they confirmed that we could easily obtain speeds of 112 mph (180 kph) while looking forward, with no loss of camera stability or control. Looking sideways was more of a challenge, but with an adjustment of the SpaceCam "dog house" enclosure, we were able to pan up to 90 degrees left or right while flying at 95mph (150 kph). The same was true for the rearward views. In all positions we were able to tilt 40 degrees above and 60 degrees below horizontal with the 40mm lens, and more with longer focal lengths. It soon became apparent that we had far exceeded the capabilities of the unstabilized and view-limited Bronco.

Having established our operational envelope, Eric Magnan proceeded to shoot the *Skydance* storyboards and more. We found that we could now insert dialogue close-ups of the principal actors during actual flight, which enhanced the realism.

In one memorable sequence, using a 250mm lens looking 90 degrees to the right, with our rotor disc overlapping the left wing of the picture glider, we were able to obtain and hold a head and shoulder close-up of actress **Amanda James** in the glider's cockpit, then pull back to a full shot of the glider rolling right and descending away from the camera. Other 250mm close-ups included one of actress **Daisy Bates** delivering lines while flying in the rear seat of the hero PC-7.

These techniques are not new. They have been employed in feature films, but have never been seen in LF productions for the simple reason that stabilized camera equipment for LF has lagged tremendously behind the hardware available for 35mm. Nor have LF directors exactly pushed the envelope in aerial cinematography. Primitive and ineffective mounts are still being used with (in my opinion) disastrous photographic results, then defended on both cost and photographic grounds. Some directors apparently believe that a shuddering, shaky image is exciting!

L to r: Pilots Frank Arrestier and Philippe Lalois, actress Daisy Bates, the author, director of photography Dominique Gentil, director Eric Magnan.

Photo: Andy Sych, SpaceCam Systems

Many LF directors also cling to the dated convention of using aerials as ultra-wide establishing shots or almost meaningless bridging images. But Magnan and the producers of *Skydance* held no such beliefs and fully embraced the SpaceCam's capabilities. As a result, the film's aerials break new ground and enabled Eric to achieve the visual impact that he was seeking.

Shooting air-to-air only works when the camera pilot and picture plane pilots are totally at ease with close formation flying and take a personal interest in the images. In the case of *Skydance,* we were fortunate to have some of the best pilots in the world. **Frank Arrestier,** a highly experienced aerial film pilot with Mont Blanc Helicopters, flew the camera ship. **Philippe Lalois**, a former French military pilot, and **Jacques Bothelin**, a highly respected aerobatic pilot, flew the PC-7s. The working relationships were excellent and resulted in a very low shooting ratio. We frequently captured six or eight complex shots in a day, including some rather ambitious air-to-ground concepts and air-to-air footage. I cannot emphasize enough the importance of these three pilots to the success of these sequences.

One of the most exciting shots involved a Canadair Super Scooper firefighting aircraft taking on water from the ocean as our PC-7 with camera helicopter flies close formation on its wing tip and then passes by. Obviously the coordination between all concerned was critical to achieving success. That this shot was accomplished in only three takes is testament to the planning and coordination that prevailed throughout the entire project. The distance from picture ship to camera ship was often less than 12 feet (4 meters)...not the time to learn formation flying!

Skydance was perhaps the most exciting LF aerial project on which I have ever worked. The reason lies not only in the film's unique storyline, but also in the ability of the director and producers to understand all the possibilities made available to them by the personnel and equipment they had selected.

Goodman served as director of aerial photography on Skydance *and on several other LF films, including* Everest, Adventures in Wild California, *and* Dolphins. *He designed the SpaceCam system and is president of SpaceCam Systems, Inc.*

THE *LF EXAMINER* INDEX

February 2001

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 21.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
2/7/2002	BATB	1,549,944	14,447,986	241,342	2,532,543	16,980,529	5	38	31	99
	SAA	143,615	7,232,316	68,213	1,773,831	9,006,147	52	18	8	26
	Galapago	25,757	12,308,708	4,415	4,527,174	16,835,882	117	3	2	5
	CTPA	16,431	1,922,265	17,055	658,396	2,580,661	35	7	4	11
	Cyberwor	15,686	10,616,048	83,446	7,839,474	18,455,522	70	3	13	16
	TR	8,928	17,198,424	0	12,403,639	29,606,547	232	2	0	2
	Trex	7,494	38,152,083	43,162	26,041,333	64,193,416	169	3	10	13
	IOTS	5,260	10,626,731		4,478,955	15,105,686	144	3	0	3
	CDS	4,285	13,060,041	42,611	9,506,956	22,566,997	111	1	5	6
	Extreme	3,727	11,849,872	17,066	12,411,659	24,261,531	152	3	12	15
	ATSOT	1,737	15,814,462	4,677	19,816,134	35,630,596	320	1	1	2
	WOC	1,730	15,007,122	5,125	19,096,504	34,103,626	349	1	1	2
	MTA	1,426	2,148,657	0	463,174	2,611,831	164	1	0	1
	HaunCast	1,100	3,330,186	80,983	4,199,336	7,529,522	50	1	6	7
	E3D	850	6,155,872	90,333	22,728,255	28,884,127	154	1	14	15
	AlienAdv	700	3,925,132	45,678	6,639,397	10,564,529	130	1	9	10
	AllAcces	0	992,683	636	172,090	1,164,774	44	0	3	3
2/14/2002	BATB	1,289,056	15,870,106	*	2,532,543	18,269,585*	6	38	31	99
	SAA	221,298	7,453,614	71,251	1,845,082	9,298,696	53	19	8	27
	Galapago	21,660	12,332,098	8,422	4,534,948	16,867,046	118	3	2	5
	Cyberwor	16,887	10,632,785	94,163	7,944,681	18,577,466	71	3	14	17
	CTPA	15,823	1,937,627	23,438	685,873	2,623,500	36	7	4	11
	TR	14,828	17,218,922	0	12,403,639	29,627,045	233	2	0	2
	Trex	9,894	38,160,761	52,226	26,095,882	64,256,643	170	3	11	14
	CDS	8,662	13,073,480	55,871	9,571,611	22,645,091	112	2	6	8
	IOTS	4,981	10,633,438		4,478,955	15,112,393	145	2	0	2
	Extreme	4,212	11,854,084	14,406	12,426,066	24,280,150	153	3	12	15
	MTA	3,872	2,155,137	0	463,174	2,618,311	165	1	0	1
	WOC	2,914	15,010,153	6,904	19,104,738	34,114,891	350	1	1	2
	ATSOT	2,004	15,816,286	7,037	19,828,779	35,645,065	321	2	1	3
	E3D	1,355	6,157,227	95,857	22,824,112	28,981,339	155	1	14	15
	HaunCast	1,002	3,331,188	78,645	4,277,981	7,609,169	51	1	6	7
	AlienAdv	800	3,925,932	45,833	6,685,230	10,611,162	131	1	9	10
	AllAcces	0	992,683	463	172,529	1,165,212	45	0	3	3
2/21/2002	BATB	1,742,910	17,601,138	*	2,532,543	20,012,495*	7	38	31	99
	SAA	326,366	7,779,980	61,291	1,906,372	9,686,352	54	19	10	29
	Galapago	22,727	12,353,021	5,435	4,540,345	16,893,366	119	3	2	5
	TR	17,388	17,238,070	0	12,403,639	29,646,193	234	2	0	2
	CTPA	17,294	1,953,430	25,809	710,318	2,663,748	37	5	4	9
	Cyberwor	16,290	10,645,061	94,887	8,029,542	18,674,603	72	2	13	15
	CDS	10,412	13,083,892	32,839	9,630,209	22,714,101	113	2	6	8
	Trex	8,366	38,170,155	64,861	26,166,320	64,336,476	171	2	12	14
	IOTS	6,709	10,639,511		4,478,955	15,118,466	146	3	0	3
	MTA	5,850	2,158,987	0	463,174	2,622,161	166	1	0	1
	Extreme	4,893	11,585,977	16,163	12,442,229	24,301,206	154	3	12	15
	ATSOT	3,537	15,820,223	9,825	19,838,604	35,658,827	322	2	1	3

** Buena Vista International has not reported international grosses for these periods, therefore these totals are incomplete.*

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
	WOC	3,469	15,013,622	5,032	19,109,565	34,123,187	351	1	1	2
	E3D	1,447	6,157,674	101,680	22,925,792	29,083,466	156	1	14	15
	HaunCast	1,199	3,332,387	80,670	4,358,651	7,691,038	52	1	6	7
	AlienAdv	827	3,926,759	46,778	6,732,008	10,658,767	132	1	9	10
	AllAcces	0	992,683	379	172,816	1,165,499	46	0	3	3
2/28/2002	BATB	1,188,156	18,614,814	*	2,532,543	21,200,651*	8	38	31	99
	SAA	643,323	8,126,303	89,508	1,995,880	10,122,183	55	19	10	29
	TR	20,442	17,260,376	0	12,403,639	29,668,499	235	2	0	2
	Galapago	17,612	12,370,407	5,795	4,544,954	16,915,362	120	3	2	5
	CTPA	16,244	1,969,898	23,615	731,080	2,700,978	38	5	4	9
	Trex	10,917	38,178,514	52,380	26,207,427	64,385,941	172	2	9	11
	Cyberwor	10,916	10,652,608	63,534	8,077,777	18,730,384	73	2	13	15
	CDS	7,487	13,091,965	52,676	9,695,751	22,787,716	114	2	8	10
	IOTS	5,753	10,644,236		4,478,955	15,123,191	147	2	0	2
	Extreme	4,884	11,863,861	12,387	12,454,616	24,318,477	155	3	12	15
	WOC	4,625	15,018,920	2,676	19,112,241	34,131,999	352	1	1	2
	MTA	4,034	2,163,021	0	463,174	2,626,195	167	1	0	1
	ATSOT	3,453	15,825,093	0	19,838,604	35,662,776	323	2	0	2
	HaunCast	2,533	3,334,920	80,463	4,439,114	7,774,034	53	1	6	7
	E3D	999	6,159,673	90,329	23,016,121	29,175,794	157	1	14	15
	AlienAdv	884	3,927,643	50,617	6,782,625	10,710,268	133	1	9	10
	AllAcces	0	992,683	340	173,126	1,165,809	47	0	3	3

*(from **FEASIBILITY** on page 8)*

tre has not yet become profitable. It has boosted Berlin's total IMAX admissions by about 15%, but gets only about half as many visitors as the Discovery Theatre.

In 2001 two more IMAX houses opened, both in Bavaria. Situated close to a major highway junction, the **IMAX at Mainfrankenpark** in Wuerzburg has become quite successful. Located close to a well run and profitable multiplex, a discotheque, and several restaurants, the sophisticated architecture and the visibility of the building have helped to make it famous in the region. (Its distinctive egg shape is a visual pun on the word IMAX: the German word for egg is *Ei*.) The owner, **Siewert Holding GmbH**, is a real estate developer, not a cinema operator, but he has a very good instinct for the market's requirements and good marketing tools. The theater gets about 500,000 admissions annually, on an investment of about €14 million (US$12.1 million).

Germany's newest IMAX opened at the end of December 2001. **Wolfram Weber**, the uncrowned king of German multiplexes, added an IMAX theater to his 18-screen Cinecitta multiplex in Nuremburg, a site that also has three restaurants and a motion simulator ride. The cinema is completely underground. In addition to two million multiplex admissions, another 800,000 people are expected to see LF movies. The investment of about €25 million ($21.6 million) requires high attendance.

By analyzing LF operations in Germany, we developed a system for estimating the attendance required for a successful LF cinema. There are at least two criteria for the location. First, a population in the market area of at least two million people. The area should have only one LF theater, and half of the population should live within a 30-minute drive, the other half within 60 minutes. This shows that only densely populated metropolitan areas are suited for this kind of cinema.

Secondly, the location has to be near a science center or natural history museum or similar entertainment establishment. Public transportation should be good to make it easy for tourists to visit. A site in the center of the city is highly desirable.

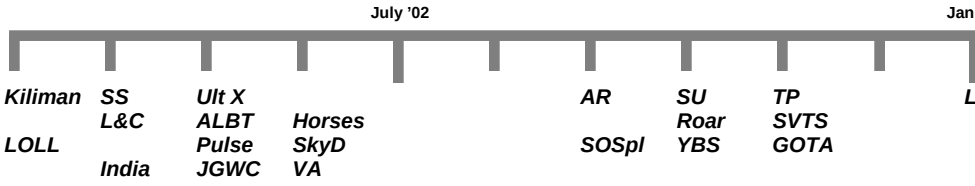
A critical factor is a professional management team. The most important jobs of the management are marketing, marketing, and marketing. Fresh ideas for attracting audiences are one of the most significant factors in the success of LF theaters. Both producers and exhibitors have to work on this.

But the exhibitor can never lie back and hope a good film alone will do it. The first marketing opportunity for the exhibitor is the cinema itself. The most successful theaters are outstanding for their architecture, size, or technology. Media exposure during the construction period is essential. You must generate a big buzz in the audience even before the doors open.

You also need a sales agent who does nothing but inform schools, travel agencies, and other groups about the theater. In contrast to conventional operators, the LF exhibitor stands alone, with far less help from the distributor than his conventional counterpart.

Let me finish this article with a very simple statement. LF has only one chance: when good films are shown in good cinemas and the audience knows that good films are being shown in a good cinema.

Kim L. Koch is general manager of RMC Rinke Medien Consult in Wuppertal, Germany. This article was adapted from a speech he presented at the Euromax Filmmakers' Symposium in Berlin.



* New listing.
Underlined titles are 3D
Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Space Station

Imax Space Ltd.; distributor: Imax; cinematographer, astronaut trainer: James Neihouse; score: Mickey Erbe, Marybeth Solomon; producer: Toni Myers; associate producer: Judy Carroll. 3D. Narrator: Tom Cruise. Release: April 17, 2002.

– Photography is complete. Narration recorded.
– Final post is in progress.
– World premiere will be held at National Air and Space Museum, April 17, 2002

Lewis and Clark: Great Journey West

National Geographic Television; distributor: Destination Cinema; director: Bruce Neibaur; writer: Mose Richards; co-producer: Jeff T. Miller; senior producer, co-producer: Lisa Truitt. Narrator: Jeff Bridges. Release: April 2002.

– **Final tweaks are being made to picture, sound, and score.**
– World premiere at Henry Doorly Zoo in Omaha, NE, April 20, 2002.

India—Kingdom of the Tiger (wt)

National Wildlife Federation/Primesco; distributor: NWF/Primesco; director: Bruce Neibaur; director of photography: Matthew Williams; associate producer, writer: Keero Singh Birla; producers: Afsana Amarsy, Goulam Amarsy; executive producers: Chris Palmer, Ed Capelle. Release: Spring 2002.

– Principal photography is complete.
– Editing and sound design are under way
– December: Filmed aerials and pickups in India.

Skydance

aGépro Cinéma; distributor: aGépro; director: Eric Magnan; cinematographer: Dominique Gentil; editor: Noëlle Boisson; writers: Mireille Cardot, Michel Picard, Michel Sibra; score: Jacques Davidovici; executive producers: Marie Christine de Montbrial, Michel Frichet. Cast: Andrew Henderson, Daisy Bates, Amanda James, Natasha Wightman, Alex Giannini. Release: Spring 2002.

– Film is complete and was shown at Euromax meeting in Berlin in February.

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: Spring 2002.

– Picture is locked.
– Sound recording is under way.

Australia: Land Beyond Time

Living Pictures Pty Ltd.; distributor: Houston Museum of Natural Science; director, producer: David Flatman; executive producer: Houston Museum of Natural Science. Release: May 2002.

– Principal photography is complete.
– Picture is locked. Sound mixing in progress.

Jane Goodall's Wild Chimpanzees

Sudbury Science Films; distributor: Science Museum of Minnesota; director: David Lickley; directors of photography: Reed Smoot, James Neihouse; script: Stephen Low; score: Johnny Clegg; line producer: Kathryn Liptrott; executive producers: Jim Marchbank, Mike Day, Freda Nicholson. Release: May 2002 (Canada), October 2002 (elsewhere).

– Rough cut is complete and formal testing is under way.
– Editing is under way.

Pulse: A Stomp Odyssey

Giant Screen Films/James D. Stern Productions/ Harriet Leve Productions; distributor: Giant Screen Films; directors: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, Harriet Leve, Jim Stern. Release: May 2002.

– December: Quii bushmen and gumboot dancers in South Africa; music festivals in India.
– January: Filmed finale and underwater sequences in Los Angeles, drum corps and urban scenes in New York City. Editing began in London.

Ultimate X

Touchstone Pictures/ESPN; distributor: Buena Vista Pictures Distribution; director: Bruce Hendricks; cinematographer: Reed Smoot; writer: Jason Hefter; producer: Art Repola; executive producer: Doug Merrifield. Release: May 10, 2002.

– Principal photography is complete.
– Editing is under way.

Horses: The Story of Equus

Equus Films.; distributor: Imax; director: Michael Caulfield; director of photography: Tom Cowan; composer: Roger Mason; producers: Liz Butler, Michael Caulfield; narrator: Gabriel Byrne. Release: Spring/ summer 2002.

– Film is complete, and was shown at Euromax meeting in Berlin in February.

Adrenaline Rush: The Science of Risk

Sky High Entertainment/Blue Sky; distributors: Giant Screen Films, Sky East (Asia); director: Marc Fafard; directors of photography: Peter Anderson, Peter Degerfeldt, Goran Widenby; producer: Carl Samson. Release: September 2002.

–Picture is locked.

Straight Up! Adventures in Vertical Flight

SK Vertical Flight; distributor: SK Films; director, director of photography: David Douglas; producers: Jonathan Barker, Diane Roberts; executive producers: Jonathan Barker, Patti Woodside. Release: October 2002.

– January: Coast Guard rescue mission off the coast of North Carolina.
– February–March: Alpine avalanche rescue and med-evac sequences in Switzerland.

Roar! Lions of the Kalahari

Tim Liversedge Productions; distributor: Destination Cinema; director, producer, cinematographer: Tim Liversedge; executive producer: Lisa Truitt. Release: Fall 2002.

– Principal photography is complete.
– Picture is nearly locked. Sound editing continues.

SOS Planet

nWave Pictures.; distributor: nWave Pictures Distribution; director: Ben Stassen; producer: Charlotte Huggins. 3D. Release: Fall 2002.

– Animation is in progress.
– February–April: Live-action photography in U.S. and Europe.

The Young Black Stallion*

A live-action prequel to the 1979 feature *The Black Stallion*, based on Walter Farley's book.
Kennedy Marshall Company; distributor: Buena Vista. Director: Simon Wincer; director of photography: Reed Smoot; script: Jeanne Rosenberg; producers: Frank Roos, Frank Marshall, Kathleen Kennedy; executive producer: Jeanne Rosenberg. Release: Fall 2002.

– March–April: Shooting in Namibia and South Africa.

Ghosts of the Abyss

EarthShip Productions; distributor: Walden Media; director: James Cameron; producers: Gig Rackauskas, Andrew Wight; co-executive producers: James Cameron, Walden Media. Cast: Bill Paxton. 3D. Release: Late 2002.

– **Green screen footage of "ghosts" was shot on 3D HD in Baja California in late February.**
– Post has begun.

Treasure Planet

Walt Disney Feature Animation; distributor: Buena Vista; directors: John Musker, Ron Clements; script: Barry Johnson; score: James Newton Howard; producer: Roy Conli; Cast: Joseph Gordon-Levitt, Emma Thompson, David Hyde Pierce, Martin Short. LF version producer: Don Hahn. Release: Nov. 27, 2002.

–**Animation is complete, and film is in post production.**

– The LF edition is being prepared for simultaneous release with the 35mm version.

Santa vs. the Snowman

O Entertainment; distributor: Imax; director, writer: John A. Davis; score: Harvey Cohen; producers: Keith Alcorn, John A. Davis, Paul Marshall; executive producer: Steve Oedekerk. Cast: voices of Jonathan Winters, Ben Stein, Victoria Jackson, Steve Oedekerk. 3D. Release: Late 2002.

–Film recording at DKP/70mm in Los Angeles.

The Lion King

Walt Disney Pictures; distributor: Buena Vista. Original version credits: directors: Roger Allers, Rob Minkoff; writers: Irene Mecchi, Jonathan Roberts, Linda Wolverton; score: Elton John, Hans Zimmer, Lebo M.; producer: Don Hahn; executive producers: Sarah McArthur, Thomas Schumacher. Cast: Matthew Broderick, James Earl Jones, Jeremy Irons, Whoopi Goldberg, Rowan Atkinson. LF version credits: producer: Don Hahn. Release: Jan. 1, 2003.

–The original film is being digitally enhanced for LF screens.

Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writers: Osha Gray Davidson, Stephen Judson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore; executive producer: Chris Palmer. Cast: Howard Hall, Michele Hall, Jean-Michel Cousteau, Maria Jao Rodriguez, Richard Pyle. Release: February 2003.

– Principal photography is complete.

– **Editing is complete.**

Voyage Into the Abyss (wt)

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; director of photography: William Reeve; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. ***Release: February 2003.***

– **Additional deep-ocean filming in the Pacific will begin in March.**

– Editing has begun.

Sacred Planet*

The LF film, part of a multimedia project, will take viewers to pristine areas around the world to demonstrate the importance of protecting the natural environment.

Sacred Planet Project, Ltd.; distributor: Buena Vista Pictures Distribution; director: Jon Long; director of photography: William Reeve; script: Jon Long, Karen Fernandez; producers: Karen Fernandez, Jon Long; executive producer: Jake Eberts. Release: April 2003.

– March: Filming in New Zealand.

– April: Namibia.

Manatee: The Forgotten Mermaid

Machine Age Films; distributor: tba; producers/directors: Mark Merrall, Tom Boyd; director of photography: James Matlosz; underwater cinematography: Tom Boyd; score: Joan Jones. ***Release: Spring 2003.***

– January: Filmed at research facilities and captured additional footage of wild manatees in Florida.

Top Speed

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editors: Stephen Judson, Dale Beldin; script: Jack Stephens, Stephen Judson; camera: Brad Ohlund, Jack Tankard, Greg MacGillivray; producers: Greg MacGillivray, Alec Lorimore. Release: Spring 2003.

– February: Filmed in California, Hawaii, Utah, Arizona, New Mexico.

Forces of Nature: Natural Disasters

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros. Release: mid 2003.

– Have filmed various earthquakes and volcanoes for the last decade.

– Editing has begun.

Not actively in production this month:

Everglades
Gulliver's Travels
The World's Game
Avalanche Hunter
Yosemite
Search for Infinity

Science Museum of Minnesota

Shooting in Gombe National Park for Jane Goodall's Wild Chimpanzees. *L to r: David Lickley, James Neihouse, a camera assistant, three stars.*

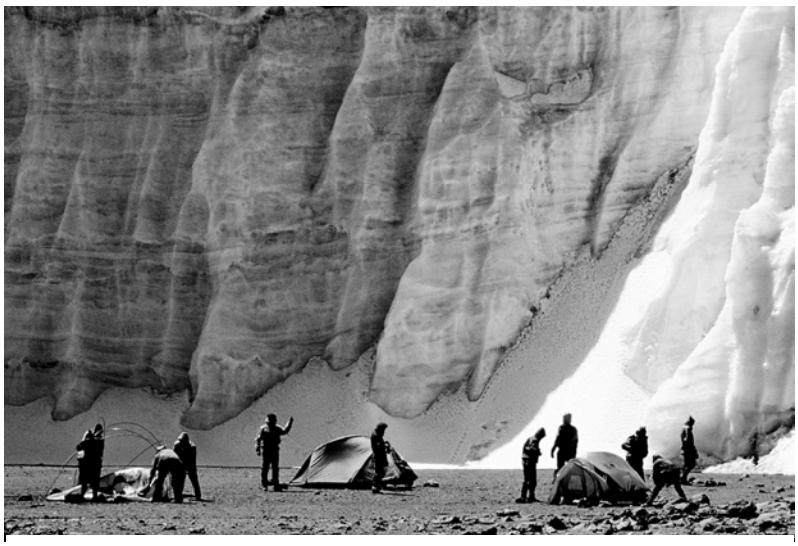
Premiering This Month

Kilimanjaro: To the Roof of Africa

Join a band of trekkers as they journey through rugged terrain and extreme conditions to look out from Africa's highest point in **David Breashears**' latest mountain adventure LF film, ***Kilimanjaro: To the Roof of Africa***.

This adventure of the human spirit follows five trekkers led by a local Chagga guide up the largest freestanding mountain in the world. The team contains a mix of gender, race, and life experiences, and ranges in age from 12 to 64. They exemplify the diversity of the thousands of people who are drawn from around to world to experience Kilimanjaro.

A 12-year-old girl from Massachusetts, a 13-year-old boy from Tanzania, a model from Denmark, a British geologist and a 64-year-old female writer comprise the group. The climbers are led by a 50-year-old guide who has climbed the mountain hundreds of times.



The team camps at the foot of a glacier on the way to the top of Kilimanjaro.

On their journey to the top, they encounter strange landscapes and harsh conditions. It's like traveling from the Amazon to the Antarctic in just a few days. A contradiction of nature, Mount Kilimanjaro's vast slopes host five distinct climate zones and ecosystems, from equatorial to arctic.

The film was directed by David Breashears, co-director of ***Everest***, and produced by **Kilimanjaro, Inc.** The **Houston Museum of Natural Science** was executive producer. Financing was provided by individual investors and the **Museum of Science**, Boston; **Denver Museum of Nature and Science**; Houston Museum of Natural Science; and Omaha's **Henry Doorly Zoo**. It is distributed by the Houston Museum of Natural Science.

The film premieres on March 6 in Houston.

*(from **EUROMAX** on page 7)*

realize they're not getting enough of a return on their investment.

Works in Progress, etc.

Between the discussion sessions, the Symposium held a screening of clips from LF films in progress. These included the 2D films ***Adrenaline Rush***, ***Coral Reef Adventure***, ***Pulse: A Stomp Odyssey***, ***The Trip*** (a short by Peter Georgi), ***The Adventures of Hawking and Crick***, ***Straight Up! Adventures in Vertical Flight***, and ***India: Kingdom of the Tiger***. Three-dimensional films in progress included ***Bugs***, ***SOS Planet***, ***Santa Vs. The Snowman***, and ***Space Station***.

Also discussed were several films in development: ***Siberia***, from Berlin's Egoli Tossell Film; ***Race***, a film about Formula 1 racing from **Rights GmbH**; and **Andrew Silver**'s drama, ***Edge of Heaven***.

Euromax organizers have decided that future symposia will return to Berlin every two years, near the time of the Berlinale. The next one will be in spring 2004.

New and Future Theaters

Short name	Theater	Country	Mfr	Fmt	Type	Open
Boston NEA	Simons IMAX Theatre	USA	IMAX	1570	3D	12/6/01
Krakow IT	Krakow Cinema City	POLAND	IMAX	1570	3D	12/15/01
Shanghai Dome	Imax Universe Theater	CHINA	IMAX	1570	2D	12/18/01
Shanghai 3D	IMAX 3D Theater	CHINA	IMAX	1570	3D	12/18/01
Nuremburg	IMAX am Cinecitta Nurnburg	GERMANY	IMAX	1570	3D	12/22/01
Ontario Edw	Edwards Giant Screen Theatre Ontario	USA	Kinoton*	870	2D	1/1/02
Irvine Edw	Edwards Giant Screen Theatre Irvine	USA	Kinoton*	870	2D	1/1/02
Houston Edw	Edwards Giant Screen Theatre Houston	USA	Kinoton*	870	2D	1/1/02
Valencia Edw	Edwards Giant Screen Theatre Valencia	USA	Kinoton*	870	2D	1/1/02
Orlando Muv	Muvico Giant Screen Theater	USA	Mega*	870	2D	1/1/02
King of Prussia UA	UA King of Prussia Stadium 16	USA	Westrex*	870	2D	1/1/02
Murrieta	Movie Experience at California Oaks	USA	Ballantyne	870	2D	1/1/02
Los Angeles NA	IMAX Theatre at The Bridge	USA	IMAX	1570	3D	1/1/02
Guadalajara Ram	OmniPantalla at Cinepolis Guadalajara	MEXICO	Christie	870	2D	1/1/02
Melzo	Multiplexe Arcadia	ITALY	CM	870	2D	1/02
Karlsruhe	Filmpalast am ZKM	GERMANY	Kinoton	8/70	2D	1/02
Denver UA	UA Colorado Center Stadium 9	USA	Westrex	870	2D	1/02
Milan WVC	Warner Village Cinemas Milan	ITALY	Mega	870	2D	1/18/02
Alexandria	Planetarium	EGYPT	Mega	870	2D	2/02
Hastings	Lied Super Screen Theatre	USA	Mega	870/35	2D	2/11/02
Garden City	Grumman IMAX Dome Theater	USA	IMAX	1570	2D	2/15/02
Vulcania	Vulcania	FRANCE	unk	870	2D	2/22/02
Tokyo Sei 1	Seibu Prince IMAX Theatre Shinagawa	JAPAN	IMAX	1570	3D/SR	3/02
Davenport	IMAX Theatre	USA	IMAX	1570	3D/SR	3/16/02
Bournemouth She	Sheridan IMAX Theater Bournemouth	ENGLAND	IMAX	1570	3D	3/22/02
Taranto	Real Service IMAX Theater Taranto	ITALY	IMAX	1570	3D	3/31/02
Cairo	Cairo IMAX Theater	EGYPT	IMAX	1570	3D	4/25/02

* Conversions from IMAX.

Bookings: March 2002 by Film

732 bookings of 95 films in 276 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close
AEK	Berlin Disc	12/1/01	9/30/02
	Bochum IM	9/1/01	8/30/02
	Brisbane WBS	2/20/02	2/19/03
	Frankfurt IM	9/1/01	8/30/02
	Grand Rapids JLT	2/02	11/15/02
	Krakow IT	**12/15/01**	**6/11/03**
	Melbourne WBS	2/02	6/30/02
	Montpellier Gau	6/13/01	6/12/02
	Mumbai	3/23/01	3/22/02
	Oulu	5/1/01	4/30/02
	Sandton ISA	2/02	2/28/03
	Stockholm	**3/1/00**	**12/31/02**
	Warsaw IT	2/02	3/7/02
Africa	Branson	4/15/01	
	Malta	2/8/01	
	Nuremburg	12/15/01	3/22/02
	Sandton ISA	**3/15/02**	
	Toronto FP	10/15/01	5/25/02
	Wash NMNH	10/11/01	4/10/02
AIWC	Brisbane WBS	9/30/01	5/29/02
	Hull	1/12/02	6/30/02
	Memphis Pink	6/30/01	3/1/02
	Regina	9/4/01	3/3/02
	Saitama	12/8/01	3/3/02
	Sandton ISA	2/02	9/9/03
	Sudbury	9/4/01	10/7/02
	Wash NASM	5/01	4/02
AJ	Birmingham AL	1/19/02	5/24/02
	Branson	**3/15/02**	**4/15/02**
	Hastings	2/1/02	8/31/02
	Indianapolis CMI	3/18/02	5/30/02
	Los Angeles CSC	9/1/01	4/15/02
	Lubbock	11/16/01	5/15/02
	Milwaukee	11/9/01	6/13/02
	Montreal VP	**10/15/01**	**4/15/02**
	Myrtle Beach	2/02	3/1/02
	Philadelphia	1/11/02	6/6/02
	San Diego RHF	10/5/01	3/8/02
	Shreveport	3/17/02	11/1/02
Alamo	San Antonio 2D		
Alaska	Branson	5/1/99	3/14/02
	Brisbane WBS	6/28/01	
	Edmonton Ody	**2/15/02**	**5/16/02**
	Lucerne	**2/2/02**	**7/30/02**
	Sioux Falls	2/2/02	6/14/02
	Victoria	6/1/01	5/30/02
AlienAdv	Alamogordo	3/1/02	
	Berlin CS	3/1/00	
	Brisbane WBS	8/28/01	
	Melbourne WBS	3/14/02	3/31/03
	Perth	7/12/01	5/31/02
	Pitea	12/25/01	12/25/02
	Taejon Earth	3/1/01	3/1/02
AllAcces	Auckland	6/26/01	
	Berlin CS	5/3/01	
	Brussels	9/5/01	
	Cape Town ISA	10/1/01	2/28/03
	Perth	11/22/01	
Amazon	Brisbane WBS	10/25/01	
	Portland	1/1/02	5/30/02
Antarc	**Garza Garcia**	**9/6/01**	**3/6/02**
	New Orleans	9/30/01	4/1/02
	Oakland	1/1/01	12/1/02
ATSOT	Goteborg	10/2/01	10/18/04
	Jackson MS	3/1/01	5/31/02
	Kansas City Sci	**11/16/01**	**4/30/02**
	Nuremburg	12/22/01	12/31/02
	Rochester Cmk	**2/8/02**	**4/20/02**
BATB	Addison Mar	1/1/02	5/02
	Aguascalientes	1/1/02	5/02
	Ankara	1/1/02	5/02
	Apple Valley Imx	1/1/02	5/02
	Auckland	1/1/02	5/02
	Baltimore	1/1/02	5/02
	Bangkok	1/1/02	5/02
	Brussels	1/1/02	4/30/02
	Buffalo Reg	1/1/02	5/02
	Buford Reg	1/1/02	5/02
	Calgary FP	1/1/02	5/02
	Charleston SC	1/1/02	5/02
	Cheshire Oaks WVC	1/1/02	5/02
	Chicago Loe	1/1/02	5/02
	Colorado Sp'gs Cmk	1/1/02	5/02
	Columbus Mar	1/1/02	5/02
	Dallas Cmk	1/1/02	5/02
	Dearborn	1/1/02	5/02
	Denver UA	1/1/02	5/02
	Dublin Reg	1/1/02	5/02
	Edmonton FP	1/1/02	5/02
	Fargo	1/1/02	5/02
	Grand Rapids JLT	1/1/02	5/02
	Guadalajara Ram	1/1/02	5/02
	Halifax	1/1/02	5/02
	Hartford Crn	1/1/02	5/02
	Hong Kong	1/1/02	5/02
	Honolulu Con	1/1/02	5/02
	Houston Edw	1/1/02	5/02
	Irvine Edw	1/1/02	5/02
	Jupiter Crn	1/1/02	5/02
	Kansas City Zoo	1/1/02	5/02
	Karuizawa Sei	1/1/02	5/31/02
	King of Prussia UA	1/1/02	5/02
	La Coruna	1/1/02	9/30/02
	Langley FP	1/1/02	5/02
	Las Palmas	1/1/02	10/02
	Las Vegas Imx	1/1/02	5/02
	Leon Ram	1/1/02	5/02
	Lincolnshire Reg	1/1/02	5/02
	London BFI	12/27/01	5/02
	Los Angeles Loe	1/1/02	5/02
	Los Angeles NA	1/1/02	5/02
	Melbourne WBS	1/1/02	5/02
	Memphis Muv	1/1/02	5/02
	Menlyn ISA	1/1/02	5/02
	Miami Imx	1/1/02	5/02
	Milan WVC	1/18/02	5/02
	Mississauga FP	1/1/02	5/02
	Monrovia Krik	1/1/02	5/02
	Montreal FP	1/1/02	5/02
	Morelia Ram	1/1/02	5/02
	Murrieta	1/1/02	5/02
	Myrtle Beach	1/1/02	5/02
	Nagano Hot	1/1/02	5/02
	Nashville Reg	1/1/02	5/02
	New Rochelle Reg	1/1/02	5/02
	New York Loe	1/1/02	5/02
	Newport	1/1/02	5/02
	Ontario Edw	1/1/02	5/02
	Orlando Muv	1/1/02	5/02
	Osaka Sun	1/1/02	5/02
	Oslo	1/1/02	5/02
	Providence Imx	1/1/02	5/02
	Quebec	1/1/02	5/02
	Richmond SMV	1/1/02	5/27/02
	Rochester Cmk	1/1/02	5/02
	Sacramento Imx	1/1/02	5/02
	Saint Augustine	1/1/02	5/02
	San Antonio 3D	1/1/02	5/02
	San Francisco Loe	1/1/02	5/02
	San Jose	1/1/02	5/02
	San Juan CC	1/1/02	5/02
	Sandton ISA	1/1/02	5/02
	Sandy	1/1/02	5/20/02
	Seattle PSC 2	1/1/02	5/02
	Singapore SC	1/1/02	5/02
	Speyer IMAX	1/1/02	5/02
	Spokane	1/1/02	5/02
	Strasbourg UGC	1/1/02	5/02
	Tampa Cha	1/1/02	5/02
	Tampa MOSI	1/1/02	5/02
	Tampico Ram	1/1/02	5/02
	Tempe Imx	1/1/02	5/02
	Tijuana	1/1/02	5/02
	Toronto FP	1/1/02	5/02
	Tulsa Cmk	1/1/02	5/02
	Umhlanga ISA	1/1/02	5/02
	Valencia Edw	1/1/02	5/02
	Vancouver Imx	1/1/02	5/02
	Virginia Beach	1/1/02	5/02
	Warsaw IT	1/1/02	5/02
	West Nyack Imx	1/1/02	5/02
	Winnipeg	1/1/02	5/02
	Woodbridge FP	1/1/02	5/02
	Woodridge Cmk	1/1/02	5/02
Bears	Albuquerque	10/1/01	3/31/02
	Apple Valley Imx	3/02	3/04
	Boston MOS	10/19/01	6/15/02
	Calgary SC	7/28/01	7/28/02
	Duluth	3/02	
	Fort Worth	10/26/01	3/7/02
	Hampton	11/13/01	5/13/02
	Houston MNS	10/26/01	
	Hutchinson	10/5/01	
	Indianapolis CMI	11/01	5/02
	Louisville	10/6/01	3/02
	Mexico City Pap	3/1/02	11/1/02
	San Diego RHF	1/11/02	6/02
	Taipei MCRC	7/1/01	7/1/02
	Yellowstone	3/02	3/03
Beavers	**Branson**	**3/15/02**	**5/2/02**
	Calgary SC	2/15/00	
	Seattle PSC 1	1/1/02	3/4/02
BP	Belfast She	11/29/01	12/31/02
	Bochum IM	9/1/01	3/1/03
	Cincinnati	1/1/01	12/31/02
	Frankfurt IM	9/1/01	5/31/02
	Houston MNS	10/26/01	
	Lucerne	5/1/00	
	Melbourne WBS	2/02	6/30/02
	Menlyn ISA	2/02	9/30/02
	Mumbai	3/23/01	3/22/02
	Nuremburg	**11/28/01**	**11/27/02**
	San Jose	2/5/02	5/3/03
	Sandton ISA	2/02	2/28/03
	Toronto OP	9/25/97	5/31/02
	Valencia Spn	9/1/01	8/30/02
	Wuerzburg	11/01	
CDS	Barcelona	5/4/01	5/5/02
	Berlin CS	**1/21/00**	**12/31/02**
	Katoomba	12/10/01	6/10/02
	Madrid	10/24/01	
	Melbourne WBS	**2/18/02**	**5/31/02**
	Munich	**1/17/02**	**6/30/02**
	Oklahoma City	10/19/01	5/31/02
	Orlando SC	**3/22/02**	**7/31/02**
	Paris Geo	2/5/02	1/31/03
	Sydney WBS	12/24/99	5/31/02
	Toronto OSC	6/23/01	
	Vancouver SW	3/16/02	3/24/02
Closed	Indianapolis WR	1/15/01	5/02
	New York AMNH	9/22/01	5/13/02
CTPA	Barcelona	11/26/01	11/27/02
	Brussels	9/5/01	
	Calgary Imx	9/21/01	
	Hague	12/20/01	6/19/02
	Kaohsiung	1/9/02	11/8/02
	Karuizawa Sei	3/20/02	7/20/02
	London ONT	9/23/01	4/1/02
	Los Angeles Loe	9/14/01	

Film	Theater	Open	Close
	Madrid	**3/15/02**	**2/28/03**
	Miami Imx	**3/4/02**	**9/3/02**
	Mobile	1/9/02	6/10/02
	New York Loe	9/14/01	
	Poitiers Imax	2/1/02	1/31/03
	Providence Imx	3/6/02	6/22/02
	Quebec	2/8/02	10/22/02
	Richmond SMV	2/5/02	4/12/02
	Saitama	3/9/02	6/2/02
	Shanghai Dome	12/18/01	12/17/02
	Sydney WBS	3/14/02	3/13/04
	Taipei AM	7/5/01	6/30/02
	Tokorozawa	1/1/02	3/31/02
	Toronto OP	9/15/01	9/15/02
	Yokohama SC	3/23/02	3/22/03
CV	Aguascalientes	2/02	3/31/02
	Alexandria	3/1/02	2/28/03
	Brussels	7/1/01	
	Garza Garcia	**3/7/02**	**9/7/02**
	Goteborg	2/2/02	1/31/03
	Grand Rapids JLT	2/02	11/17/02
	Kuala Lumpur NP	3/15/01	3/14/02
	San Jose	2/02	10/1/02
	Wash NASM	8/8/96	
Cyberwor	Auckland	4/4/01	
	Austin	11/17/01	5/24/02
	Berlin CS	11/16/00	
	Birmingham UK	9/29/01	
	Bochum IM	3/8/01	3/7/02
	Bournemouth She	**3/22/02**	**3/21/03**
	Brisbane WBS	12/13/01	
	Bristol	10/00	5/02
	Frankfurt IM	3/8/01	3/7/02
	Garza Garcia	**12/6/01**	**7/6/02**
	Kaohsiung	6/29/01	6/20/02
	Kitakyushu	1/1/02	3/31/02
	Kuwait City	**12/25/00**	**12/24/02**
	London BFI	12/01	
	Montpellier Gau	1/1/01	12/31/03
	Perth	12/20/01	
	Poitiers Imax 3D	2/1/01	1/31/06
	Taichung NMNS	1/1/02	12/31/02
	Toronto OSC	11/10/00	5/3/02
	Warsaw IT	2/02	9/6/02
	Wuerzburg	12/15/00	
	Yokohama SC	3/3/01	3/23/02
DIA	Berlin CS	8/10/00	
	Bochum IM	2/1/02	1/31/03
	Dayton	5/26/01	5/23/02
	Houston SCH	1/18/93	7/12/02
DIS	Birmingham UK	9/29/01	
	Bristol	3/01	3/02
	Cincinnati	1/1/01	12/31/02
	Houston SCH	7/30/94	7/12/02
	Huntsville	5/1/01	4/30/04
	Kitakyushu	4/1/01	3/31/02
	Singapore SC	2/02	5/31/02
	Singapore SC	3/11/02	5/19/02
Dolphins	Austin	1/12/02	4/19/02
	Barcelona	10/15/00	
	Bristol	12/22/01	8/8/02
	Detroit	10/1/01	
	Espinho	8/1/01	7/31/02
	Hastings	2/1/02	8/31/02
	Laie	5/1/01	4/30/04
	London BFI	4/1/01	
	Madrid	3/22/01	
	Puebla	11/1/01	4/30/02
	Saint Louis SC	1/4/02	5/2/02
	Stockholm	11/24/00	
	Toronto OP	3/1/00	9/4/02
E3D	Amneville Gau	6/27/01	6/30/02
	Barcelona	5/11/00	6/30/02
	Berlin Disc	2/26/99	6/30/02
	Bradford	5/1/01	6/30/02
	London BFI	6/1/01	
	Madrid	10/26/00	
	Malta	3/02	
	Manchester UCI	8/3/01	6/30/02
	Munich	1/15/01	3/31/02
	Perth	7/12/00	
	Singapore DC	6/1/01	5/31/02
E3Dcc	Calgary SC	12/26/00	5/25/02
	Copenhagen	12/1/00	6/30/02
	Karlshamn	6/25/01	9/15/02
	Kofu	6/1/01	3/31/02
	Stockholm	5/5/00	
EMSH	Castle Rock	3/92	
Everest	Barcelona	5/4/01	
	Belfast She	11/29/01	1/28/03
	Bochum IM	11/1/01	10/31/02
	Denver MNS		3/7/02
	Karlshamn	9/15/01	9/15/02
	Malta	12/6/00	
	Manchester UCI	4/6/01	4/5/02
	Penrith	10/1/01	9/30/03
	Perth	2/22/01	
	Pittsburgh CSC	2/8/02	3/28/02
	Toronto OP	3/1/99	9/4/02
	Valencia Spn	7/14/01	3/31/02
	Vantaa	9/1/01	8/30/02
	Wash NMNH	10/11/01	10/10/02
Extreme	Berlin CS	4/5/01	6/1/02
	Coomera	7/1/01	6/30/02
	Hague	10/11/01	
	Honolulu Con	2/02	12/31/02
	Louisville	3/16/02	9/02
	Malta	12/6/00	
	Munich	4/12/99	6/30/02
	Nuremburg	12/22/01	12/22/02
	Perth	9/10/01	
	San Antonio 2D	12/18/01	3/18/02
	Speyer Imax	2/02	6/1/02
	Yellowstone	11/1/99	10/31/02
FEOC	**Mobile**	**1/1/02**	**7/1/02**
FOK	Kuwait City	4/17/00	4/16/02
Galapago	Bochum IM	9/1/00	8/31/02
	Brussels	5/2/01	
	Fort Lauderdale	10/5/01	10/4/02
	Harrisburg	3/9/02	10/31/02
	Regina	9/1/01	6/30/02
	Sinsheim	3/10/01	
	Sudbury	9/4/01	6/30/02
	Sydney WBS	6/30/01	6/30/02
	Wash NMNH	10/27/99	
	Wuerzburg	12/15/00	
GAW	Zion	5/01	5/02
GC	Bandung	9/1/00	8/31/02
	Cathedral City	3/15/02	8/1/02
	Fort Lauderdale	**3/1/02**	**9/1/02**
	Fort Worth	10/26/01	3/15/02
	Glasgow	10/12/01	4/12/02
	Hull	**3/1/02**	**3/31/02**
	Kofu	1/12/02	4/7/02
	London ONT	10/2/01	4/1/02
	Milwaukee	9/29/01	6/13/02
	Mumbai	8/15/01	8/14/02
	Munich	4/2/01	4/1/02
	Nuremburg	11/28/01	11/29/02
	Orlando SC	**3/8/02**	**9/27/02**
	Singapore DC	5/26/01	7/3/02
	Syracuse	6/30/01	
	Umhlanga ISA	9/27/01	3/31/02
	Umhlanga ISA	2/02	3/31/02
	Wuerzburg	7/1/01	
GF	Sudbury	1/00	12/02
	Victoria	1/17/02	9/16/02
GN	**Leon Exp**	**12/1/01**	**5/31/02**
	Taipei AM	3/30/01	9/30/02
GP	Raleigh Exp	11/16/01	5/31/02
HaunCast	Amneville Gau	10/30/01	5/31/02
	Auckland	9/11/01	
	Bangkok	2/02	6/30/02
	Berlin CS	4/5/01	
	Berlin Disc	4/5/01	12/31/02
	Bochum IM	11/8/01	11/30/02
	Bournemouth She	**3/22/02**	**9/30/02**
	Bradford	1/1/02	10/31/02
	Brisbane WBS	9/13/01	
	Bristol	8/25/01	8/25/02
	Edmonton FP	2/02	6/30/02
	Galveston	9/9/01	10/31/02
	Las Vegas Imx	**3/12/02**	**10/31/02**
	London BFI	12/01	
	Melbourne WBS	9/13/01	9/30/02
	Myrtle Beach	**2/02**	**12/31/02**
	Oslo	2/02	6/30/02
	Sydney WBS	9/20/01	8/31/02
	Tsuruga	12/1/01	3/31/02
	Wuerzburg	12/1/01	7/31/02
HB	Baltimore	3/02	10/31/03
	Berlin Disc	11/30/01	12/31/02
	Birmingham UK	9/29/01	
	Bradford	10/11/01	10/31/03
	Bristol	10/15/01	10/15/02
	Calgary Imx	12/20/01	6/30/02
	Charlotte	2/2/02	2/28/03
	Chicago MSI	10/12/01	7/18/02
	Copenhagen	1/18/02	12/31/02
	Detroit	2/02	8/02
	Glasgow	10/11/01	9/1/03
	Hague	10/10/01	
	Houston MNS	10/26/01	
	Jersey City	10/12/01	10/02
	Kansas City Sci	10/19/01	9/30/02
	London SM	10/11/01	10/31/03
	Los Angeles CSC	10/14/01	9/30/02
	Louisville	1/5/02	6/02
	Manchester UCI	10/12/01	9/30/02
	Mexico City Pap	**3/21/02**	**7/31/02**
	San Diego RHF	3/8/02	10/02
	Seattle PSC 1	3/1/02	9/30/02
	Stockholm	11/30/01	
	Toronto OSC	10/12/01	10/12/02
	Toronto OSC	10/12/01	10/12/03
	Vienna	3/1/02	9/30/02
	West Nyack Imx	3/11/02	9/30/02
	Winnipeg	3/1/02	9/30/02
HC	Montpellier Gau	10/30/01	3/31/02
HCBTD	San Simeon	8/17/96	
HH	Brisbane WBS	8/30/01	
IOTS	Garden City	1/1/02	9/1/02
	Shanghai Dome	9/1/01	8/31/02
	Toronto OSC	1/8/01	
ITD	Baltimore	3/02	10/5/02
	Berlin Disc	6/1/01	5/31/02
	Boston NEA	12/6/01	
	Brisbane WBS	6/30/01	6/30/02
	Charleston SC	11/20/00	12/31/02
	Chattanooga	5/3/96	5/3/03
	Glasgow	3/1/02	2/28/03
	Harrisburg	9/9/99	8/31/02
	Krakow IT	**12/15/01**	**12/14/02**
	Kuwait City	12/25/00	12/24/02
	London BFI	1/02	6/02
	Malta	9/14/01	
	Newport	2/02	8/31/02
	Sinsheim	5/98	
	Wuerzburg	11/01	
JIAC	Barcelona	11/1/01	
	Boston MOS	6/15/01	3/15/02
	Cathedral City	12/25/01	5/1/02
	Columbus COSI	**11/3/01**	**3/15/02**
	Copenhagen	1/18/01	12/31/02
	Davenport	3/16/02	7/12/02
	Detroit	7/28/01	5/10/02
	Edmonton Ody	10/5/01	3/4/02
	Jersey City	3/14/01	5/02
	London ONT	12/15/01	6/30/02
	Memphis Pink	**3/2/02**	**6/28/02**
	Mexico City Pap	9/14/01	5/13/02
	New Orleans	1/9/02	7/9/02
	Orlando SC	9/29/01	
	Pensacola	3/9/01	3/7/02
	Reno Fleisch	2/5/02	6/3/02
	Richmond SMV	2/5/02	4/12/02
	Rochester MSC	10/25/01	
	Seattle PSC 1	1/1/02	3/4/02
	Stockholm	3/1/02	3/7/03
	Sydney WBS	2/15/02	7/15/02
	Syracuse	3/24/01	
	Taichung NMNS	8/28/01	7/7/02
	Toronto OP	3/1/01	9/4/02
	Victoria	9/28/01	5/30/02
Kilimanj	Atlanta FMNH	3/22/02	6/30/02
	Boston MOS	3/15/02	
	Calgary Imx	**3/8/02**	
	Cape Town ISA	3/15/02	
	Denver MNS	3/8/02	8/31/02
	Fort Worth	3/8/02	9/2/02
	Houston MNS	3/8/02	
	Kansas City Zoo	3/30/02	12/31/02
L5	Brisbane WBS	8/2/01	
	Galveston	1/1/02	3/31/02
	Sinsheim	10/26/96	

Film	Theater	Open	Close
LOLL	**Hull**	**3/1/02**	**6/30/02**
LS	Duluth	12/21/01	
	Dwingeloo	5/1/01	4/30/03
	Goteborg	10/21/01	4/20/02
	Nuremburg	11/28/01	11/27/02
	Oklahoma City	5/9/01	3/10/02
	Pensacola	3/8/02	9/1/02
LW	Alamogordo	1/1/02	6/30/02
	Atlanta FMNH	9/20/01	9/21/02
	Boston NEA	12/6/01	
	Charlotte	9/29/01	4/1/02
	Columbus COSI	**1/19/02**	**5/24/02**
	Lubbock	2/1/02	8/02
	Philadelphia	9/28/01	5/9/02
	Phoenix	6/1/01	6/1/02
	Seoul	12/22/01	7/1/02
	Vancouver SW	6/30/01	6/30/02
MJTTM	Barcelona	5/3/01	5/2/02
	Nagasaki SM	9/1/01	9/30/02
	Paris Geo	12/5/01	
	Sudbury	1/7/02	5/3/02
	Tokorozawa	9/01	3/02
MOE	Amneville Gau	8/29/01	8/28/02
	Auckland	10/1/01	6/30/02
	Bandung	9/1/00	8/31/02
	Berlin CS	8/1/01	6/30/02
	Bochum IM	9/1/01	8/31/02
	Boston MOS	6/16/01	6/30/02
	Brussels	12/1/01	6/30/02
	Cape Town ISA	3/5/01	2/28/03
	Cedar Rapids	12/1/01	3/15/02
	Cincinnati	10/1/01	12/31/02
	Cocoa	10/15/01	10/14/02
	Copenhagen	12/1/01	5/31/02
	Fort Worth	1/1/01	3/30/02
	Hague	10/9/00	6/02
	Harrisburg	9/30/01	3/23/02
	Houston MNS	10/26/01	3/6/02
	Jupiter Crn	2/02	3/15/02
	Kansas City Sci	2/1/02	7/30/02
	Kuwait City	2/15/02	2/14/03
	Las Vegas Imx	**10/1/01**	**9/30/02**
	Lucerne	5/1/00	
	Madrid	10/28/99	
	Melzo	1/1/02	6/30/02
	Mumbai	3/23/01	3/22/02
	Munich	4/2/01	4/1/02
	Norwalk	1/1/01	12/31/02
	Oakland	**1/1/02**	**6/30/02**
	Orlando SC	3/1/01	6/30/02
	Oslo	10/1/01	6/30/02
	Pitea	3/1/01	3/15/02
	Portland	11/2/01	6/15/02
	Raleigh Exp	11/16/01	5/31/02
	Sacramento Imx	10/1/01	6/30/02
	San Diego RHF	11/1/01	3/31/02
	San Jose	2/5/02	
	Shreveport	9/8/01	7/30/02
	Sudbury	1/1/01	6/30/02
	Syracuse	10/1/01	4/1/02
	Toronto OP	10/1/01	5/31/02
	Valencia Spn	1/3/02	3/31/02
	Victoria	11/5/01	3/7/02
	Wuerzburg	4/16/01	
MOF	Garden City	12/01	12/02
	Pensacola	11/8/96	
	Wash NASM	9/6/01	4/02
MOTM	**Berlin Disc**	**5/31/01**	**5/31/02**
MTA	Little Rock	1/19/02	
MTM	Edmonton Ody	1/9/98	12/31/02
	Hampton	9/10/98	6/30/02
	San Diego RHF	1/12/01	6/30/02
	San Jose	2/02	5/3/03
MWH	**Atlanta FMNH**	**11/21/01**	**11/21/02**
	Berlin CS	**10/11/01**	**4/6/02**
	Lucerne	**11/2/01**	**4/22/02**
	Wuerzburg	**11/15/01**	**5/15/02**
Niagara	Bandung	9/1/00	8/31/02
	Beijing	12/31/00	4/30/02
	Frankfurt IM	9/1/01	8/31/02
	Taejon NSM	1/1/02	12/31/02
	Tianjin	1/1/01	12/31/02
Nsync	Berlin Disc	2/1/02	
	Birmingham UK	2/02	
	Bristol	3/02	
	Hull	**3/1/02**	**6/30/02**
	Las Vegas Imx	**3/1/02**	**9/30/02**
	Lehi	**3/1/02**	**6/30/02**
	Lubbock	**3/1/02**	**6/1/02**
	Paris Geo	1/16/02	
OM	Berlin CS	1/23/02	6/30/02
	Copenhagen	3/23/02	8/31/02
	Frankfurt IM	11/1/01	11/30/02
	Munich	8/31/01	12/31/02
	Myrtle Beach	3/1/02	2/28/03
	Paris Geo	**2/5/02**	**2/28/03**
	Poitiers Imax	1/02	
	Tampa Cha	**3/15/02**	**9/30/02**
	Wuerzburg	11/15/01	5/30/02
OMATS	Birmingham UK	9/29/01	
OnGuard	Singapore DC	2/13/99	
OO	Cathedral City	2/1/02	6/15/02
	Columbus COSI	**3/16/02**	**7/5/02**
	Dallas SP	5/26/01	5/25/02
	Hong Kong	10/1/01	3/31/02
	Jersey City	9/4/01	5/02
	Los Angeles CSC	6/22/01	4/18/02
	Milwaukee	**3/1/02**	**9/30/02**
	Philadelphia	9/28/01	4/4/02
	Regina	**3/8/02**	**10/8/02**
	San Diego NHM	3/31/01	12/31/02
	Seattle Dome	10/10/01	10/9/02
	Tijuana	**10/18/01**	**12/31/02**
	Valencia Spn	7/14/01	7/12/02
OrigLife	Paris Geo	6/26/01	
OTW	Dayton	9/1/00	5/31/02
Ozarks	Branson	1/93	12/03
Rheged	Penrith	7/1/00	
ROF	Cleveland	11/1/01	5/1/02
RSATM	Nuremburg	11/28/01	5/31/02
S&R	Amneville Gau	11/1/01	3/31/02
	Auckland	9/15/01	
	Bochum IM	9/1/01	8/31/02
	Frankfurt IM	9/1/01	8/31/02
	Quebec	2/8/02	3/31/02
	Wuerzburg	11/01	
SAA	Auckland	4/30/01	
	Birmingham AL	11/23/01	3/22/02
	Boston MOS	2/16/01	6/02
	Bradford	1/8/02	5/7/02
	Bristol	2/9/02	8/8/02
	Charleston SC	11/1/01	
	Charlotte	11/17/01	5/16/02
	Chattanooga	1/2/02	4/12/02
	Chicago Loe	2/15/02	5/24/02
	Cincinnati	2/2/02	5/24/02
	Copenhagen	10/1/01	3/31/02
	Denver MNS	9/21/01	3/25/02
	Duluth	10/15/01	
	Fort Worth	1/2/02	5/31/02
	Hull	10/5/01	3/31/02
	Hutchinson	12/14/01	6/13/02
	Little Rock	9/22/01	3/21/02
	London BFI	10/19/01	
	Melbourne WBS	10/25/01	3/31/02
	Munich	6/14/01	6/13/02
	Norwalk	1/18/01	6/13/02
	Norwalk	**1/18/02**	**6/13/02**
	Oslo	2/02	12/31/02
	Perth	2/14/02	
	Phoenix	2/16/02	8/15/02
	Pittsburgh CSC	11/3/01	6/21/02
	Saint Paul	2/7/02	6/13/02
	San Jose	2/02	10/3/02
	Sandy	8/24/01	8/23/02
	Stockholm	9/21/01	
	Sydney WBS	10/27/01	4/26/02
	Tampa MOSI	11/16/01	8/29/02
	Victoria	3/8/02	
SacrSite	Alamogordo	1/1/02	7/30/02
SC	Berlin Disc	10/11/01	4/10/02
SE	Nagasaki SM	8/14/01	8/31/02
	Puebla	**3/15/02**	**9/14/02**
	Toronto OSC	3/6/98	3/31/02
Sedona	Sedona	3/28/98	12/31/03
SFTGS	Alamogordo	10/5/01	4/30/02
SOA	Dallas AA	2/26/99	
Solarmax	Pittsburgh CSC	3/30/02	10/11/02
	Sandy	9/14/01	8/1/02
	Taipei AM	3/1/01	2/28/03
	Toronto OSC	3/9/01	
SOLOE	Bristol	4/00	4/02
SpaceSta	Bristol	5/01	5/02
STTM	Berlin CS	10/12/00	
	Wuerzburg	12/13/00	4/6/02
SupeSpee	**Birmingham AL**	**3/23/02**	**8/30/02**
	Branson	**3/23/01**	**9/02**
	Syracuse	9/1/97	6/30/02
T40	**Belfast She**	**3/30/02**	**4/29/02**
	Cincinnati	1/1/01	12/31/02
	Cleveland	3/1/02	9/30/02
	Houston MNS	5/17/01	1/3/03
	Norwalk	1/18/01	6/13/02
	Saint Louis SC	12/1/01	4/30/02
	Syracuse	2/9/02	6/30/02
T90	Norwalk	11/20/98	12/31/03
TBAA	Alamogordo	1/1/02	7/30/02
	Oakland	**1/1/02**	**6/30/02**
	Oklahoma City	**3/8/02**	**8/31/02**
TF	Corpus Christi	3/9/01	3/8/02
	Pensacola	7/2/96	
	Warner Robins	7/92	
	Wash NASM	7/1/76	
TR	Corsicana	12/14/01	9/7/02
	Hibbing	9/1/01	3/31/02
	Portland	1/7/02	4/30/02
	Shreveport	**6/29/01**	**6/30/02**
	Vancouver SW	2/2/02	5/5/02
Trex	Amneville Gau	3/28/01	3/27/02
	Belfast She	**3/15/02**	**3/14/03**
	Berlin CS	1/21/00	7/19/02
	Berlin Disc	1/14/00	7/31/02
	Bochum IM	9/1/01	8/30/02
	Boston NEA	2/1/02	1/31/03
	Brisbane WBS	6/30/01	6/30/02
	Bristol	4/4/01	4/02
	Brussels	9/1/00	6/30/02
	Cape Town ISA	3/1/01	5/31/02
	Cedar Rapids	3/17/02	6/1/02
	Frankfurt IM	9/1/01	8/31/02
	Ichikawa	10/30/01	3/28/02
	Jakarta	12/15/01	12/14/02
	Krakow IT	**12/15/01**	**12/14/02**
	London SM	7/21/01	7/20/02
	Madrid	3/23/00	
	Malta	11/30/01	
	Manchester UCI	**2/25/02**	**2/24/03**
	Melbourne WBS	2/02	6/30/02
	Memphis Pink	**11/3/01**	**5/26/02**
	Menlyn ISA	2/02	4/30/02
	Nagasaki SM	10/6/01	3/31/02
	Nuremburg	2/7/02	2/6/03
	Oslo	4/12/00	12/31/02
	Poitiers Solido	2/1/00	1/31/03
	Saint Augustine	3/17/02	8/31/02
	San Francisco Loe	10/12/01	4/12/02
	Shanghai 3D	9/1/01	8/31/02
	Sinsheim	3/18/99	
	Stockholm	5/18/01	
	Toyohashi	10/20/01	3/3/02
	Wuerzburg	12/15/00	
TTL	Las Palmas	5/30/01	5/29/02
	Toronto OSC	6/1/00	3/2/02
UGs	**Ankara**	**4/27/01**	
	Munich	**2/1/02**	
	Sinsheim	**4/7/00**	
	Syracuse	9/1/01	5/30/02
WABOS	Valencia Spn	5/1/00	5/31/03
WAMnv	**Osaka Sci**	**3/1/02**	**5/31/02**
	Paris Geo	1/10/00	
	Wuerzburg	**3/20/02**	**11/30/02**
Whales	Bochum IM	9/1/01	8/31/02
	Calgary SC	2/2/02	9/3/02
	Charleston SC	3/02	
	Chattanooga	10/1/01	4/1/02
	Frankfurt IM	9/1/01	8/31/02
	Hibbing	**3/1/02**	**6/30/02**
	Jupiter Crn	**1/1/02**	**6/30/02**
	Nagasaki SM	7/17/01	7/29/02
	Norwalk	1/1/01	12/31/02
	Virginia Beach	**3/1/02**	**3/31/02**
Wildfire	Roanoke	10/1/01	5/30/02
WOC	**Galveston**	**7/6/01**	**3/31/02**
	Poitiers Imax 3D	1/1/02	12/31/04
Wolves	Anchorage	5/14/00	5/20/04
	Dallas SP	5/1/00	4/30/02
	Reno Fleisch	10/9/01	5/02
ZC	Zion	5/24/94	

March 2002 by Theater

Theater	Film	Open	Close
Addison Mar	BATB	1/1/02	5/02
Aguascalientes	BATB	1/1/02	5/02
	CV	2/02	3/31/02
Alamogordo	AlienAdv	3/1/02	
	LW	1/1/02	6/30/02
	SacrSite	1/1/02	7/30/02
	SFTGS	10/5/01	4/30/02
	TBAA	1/1/02	7/30/02
Albuquerque	Bears	10/1/01	3/31/02
Alexandria	CV	3/1/02	2/28/03
Amneville Gau	E3D	6/27/01	6/30/02
	HaunCast	10/30/01	5/31/02
	MOE	8/29/01	8/28/02
	S&R	11/1/01	3/31/02
	Trex	3/28/01	3/27/02
Anchorage	Wolves	5/14/00	5/20/04
Ankara	BATB	1/1/02	5/02
	UGs	**4/27/01**	
Apple Valley Imx	BATB	1/1/02	5/02
	Bears	3/02	3/04
Atlanta FMNH	Kilimanj	3/22/02	6/30/02
	LW	9/20/01	9/21/02
	MWH	**11/21/01**	**11/21/02**
Auckland	AllAcces	6/26/01	
	BATB	1/1/02	5/02
	Cyberwor	4/4/01	
	HaunCast	9/11/01	
	MOE	10/1/01	6/30/02
	S&R	9/15/01	
	SAA	4/30/01	
Austin	Cyberwor	11/17/01	5/24/02
	Dolphins	1/12/02	4/19/02
Baltimore	BATB	1/1/02	5/02
	HB	3/02	10/31/03
	ITD	3/02	10/5/02
Bandung	GC	9/1/00	8/31/02
	MOE	9/1/00	8/31/02
	Niagara	9/1/00	8/31/02
Bangkok	BATB	1/1/02	5/02
	HaunCast	2/02	6/30/02
Barcelona	CDS	5/4/01	5/5/02
	CTPA	11/26/01	11/27/02
	Dolphins	10/15/00	
	E3D	5/11/00	6/30/02
	Everest	5/4/01	
	JIAC	11/1/01	
	MJTTM	5/3/01	5/2/02
Beijing	Niagara	12/31/00	4/30/02
Belfast She	BP	11/29/01	12/31/02
	Everest	11/29/01	1/28/03
	T40	**3/30/02**	**4/29/02**
	Trex	**3/15/02**	**3/14/03**
Berlin CS	AlienAdv	3/1/00	
	AllAcces	5/3/01	
	CDS	**1/21/00**	**12/31/02**
	Cyberwor	11/16/00	
	DIA	8/10/00	
	Extreme	4/5/01	6/1/02
	HaunCast	4/5/01	
	MOE	8/1/01	6/30/02
	MWH	**10/11/01**	**4/6/02**
	OM	1/23/02	6/30/02
	STTM	10/12/00	
	Trex	1/21/00	7/19/02
Berlin Disc	AEK	12/1/01	9/30/02
	E3D	2/26/99	6/30/02
	HaunCast	4/5/01	12/31/02
	HB	11/30/01	12/31/02
	ITD	6/1/01	5/31/02
	MOTM	**5/31/01**	**5/31/02**
	Nsync	2/1/02	
	SC	10/11/01	4/10/02
	Trex	1/14/00	7/31/02
Birmingham AL	AJ	1/19/02	5/24/02
	SAA	11/23/01	3/22/02
	SupeSpee	**3/23/02**	**8/30/02**
Birmingham UK	Cyberwor	9/29/01	
	DIS	9/29/01	
	HB	9/29/01	
	Nsync	2/02	
	OMATS	9/29/01	
Bochum IM	AEK	9/1/01	8/30/02
	BP	9/1/01	3/1/03
	Cyberwor	3/8/01	3/7/02
	DIA	2/1/02	1/31/03
	Everest	11/1/01	10/31/02
	Galapago	9/1/00	8/31/02
	HaunCast	11/8/01	11/30/02
	MOE	9/1/01	8/31/02
	S&R	9/1/01	8/31/02
	Trex	9/1/01	8/30/02
	Whales	9/1/01	8/31/02
Boston MOS	Bears	10/19/01	6/15/02
	JIAC	6/15/01	3/15/02
	Kilimanj	3/15/02	
	MOE	6/16/01	6/30/02
	SAA	2/16/01	6/02
Boston NEA	ITD	12/6/01	
	LW	12/6/01	
	Trex	2/1/02	1/31/03
Bournemouth She	**Cyberwor**	**3/22/02**	**3/21/03**
	HaunCast	**3/22/02**	**9/30/02**
Bradford	E3D	5/1/01	6/30/02
	HaunCast	1/1/02	10/31/02
	HB	10/11/01	10/31/03
	SAA	1/8/02	5/7/02
Branson	Africa	4/15/01	
	AJ	**3/15/02**	**4/15/02**
	Alaska	5/1/99	3/14/02
	Beavers	**3/15/02**	**5/2/02**
	Ozarks	1/93	12/03
	SupeSpee	**3/23/01**	**9/02**
Brisbane WBS	AEK	2/20/02	2/19/03
	AIWC	9/30/01	5/29/02
	Alaska	6/28/01	
	AlienAdv	8/28/01	
	Amazon	10/25/01	
	Cyberwor	12/13/01	
	HaunCast	9/13/01	
	HH	8/30/01	
	ITD	6/30/01	6/30/02
	L5	8/2/01	
	Trex	6/30/01	6/30/02
Bristol	Cyberwor	10/00	5/02
	DIS	3/01	3/02
	Dolphins	12/22/01	8/8/02
	HaunCast	8/25/01	8/25/02
	HB	10/15/01	10/15/02
	Nsync	3/02	
	SAA	2/9/02	8/8/02
	SOLOE	4/00	4/02
	SpaceSta	5/01	5/02
	Trex	4/4/01	4/02
Brussels	AllAcces	9/5/01	
	BATB	1/1/02	4/30/02
	CTPA	9/5/01	
	CV	7/1/01	
	Galapago	5/2/01	
	MOE	12/1/01	6/30/02
	Trex	9/1/00	6/30/02
Buffalo Reg	BATB	1/1/02	5/02
Buford Reg	BATB	1/1/02	5/02
Calgary FP	BATB	1/1/02	5/02
Calgary Imx	CTPA	9/21/01	
	HB	12/20/01	6/30/02
	Kilimanj	**3/8/02**	
Calgary SC	Bears	7/28/01	7/28/02
	Beavers	2/15/00	
	E3Dcc	12/26/00	5/25/02
	Whales	2/2/02	9/3/02
Cape Town ISA	AllAcces	10/1/01	2/28/03
	Kilimanj	3/15/02	
	MOE	3/5/01	2/28/03
	Trex	3/1/01	5/31/02
Castle Rock	EMSH	3/92	
Cathedral City	GC	3/15/02	8/1/02
	JIAC	12/25/01	5/1/02
	OO	2/1/02	6/15/02
Cedar Rapids	MOE	12/1/01	3/15/02
	Trex	3/17/02	6/1/02
Charleston SC	BATB	1/1/02	5/02
	ITD	11/20/00	12/31/02
	SAA	11/1/01	
	Whales	3/02	
Charlotte	HB	2/2/02	2/28/03
	LW	9/29/01	4/1/02
	SAA	11/17/01	5/16/02
Chattanooga	ITD	5/3/96	5/3/03
	SAA	1/2/02	4/12/02
	Whales	10/1/01	4/1/02
Cheshire Oaks WVC	BATB	1/1/02	5/02
Chicago Loe	BATB	1/1/02	5/02
	SAA	2/15/02	5/24/02
Chicago MSI	HB	10/12/01	7/18/02
Cincinnati	BP	1/1/01	12/31/02
	DIS	1/1/01	12/31/02
	MOE	10/1/01	12/31/02
	SAA	2/2/02	5/24/02
	T40	1/1/01	12/31/02
Cleveland	ROF	11/1/01	5/1/02
	T40	3/1/02	9/30/02
Cocoa	MOE	10/15/01	10/14/02
Colorado Sp'gs Cmk	BATB	1/1/02	5/02
Columbus COSI	**JIAC**	**11/3/01**	**3/15/02**
	LW	**1/19/02**	**5/24/02**
	OO	**3/16/02**	**7/5/02**
Columbus Mar	BATB	1/1/02	5/02
Coomera	Extreme	7/1/01	6/30/02
Copenhagen	E3Dcc	12/1/00	6/30/02
	HB	1/18/02	12/31/02
	JIAC	1/18/01	12/31/02
	MOE	12/1/01	5/31/02
	OM	3/23/02	8/31/02
	SAA	10/1/01	3/31/02
Corpus Christi	TF	3/9/01	3/8/02
Corsicana	TR	12/14/01	9/7/02
Dallas AA	SOA	2/26/99	
Dallas Cmk	BATB	1/1/02	5/02
Dallas SP	OO	5/26/01	5/25/02
	Wolves	5/1/00	4/30/02
Davenport	JIAC	3/16/02	7/12/02
Dayton	DIA	5/26/01	5/23/02
	OTW	9/1/00	5/31/02
Dearborn	BATB	1/1/02	5/02
Denver MNS	Everest		3/7/02
	Kilimanj	3/8/02	8/31/02
	SAA	9/21/01	3/25/02
Denver UA	BATB	1/1/02	5/02
Detroit	Dolphins	10/1/01	
	HB	2/02	8/02
	JIAC	7/28/01	5/10/02
Dublin Reg	BATB	1/1/02	5/02
Duluth	Bears	3/02	
	LS	12/21/01	
	SAA	10/15/01	
Dwingeloo	LS	5/1/01	4/30/03
Edmonton FP	BATB	1/1/02	5/02
	HaunCast	2/02	6/30/02
Edmonton Ody	**Alaska**	**2/15/02**	**5/16/02**
	JIAC	10/5/01	3/4/02
	MTM	1/9/98	12/31/02
Espinho	Dolphins	8/1/01	7/31/02
Fargo	BATB	1/1/02	5/02
Fort Lauderdale	Galapago	10/5/01	10/4/02
	GC	**3/1/02**	**9/1/02**
Fort Worth	Bears	10/26/01	3/7/02
	GC	10/26/01	3/15/02
	Kilimanj	3/8/02	9/2/02
	MOE	1/1/01	3/30/02
	SAA	1/2/02	5/31/02
Frankfurt IM	AEK	9/1/01	8/30/02
	BP	9/1/01	5/31/02
	Cyberwor	3/8/01	3/7/02
	Niagara	9/1/01	8/31/02
	OM	11/1/01	11/30/02
	S&R	9/1/01	8/31/02
	Trex	9/1/01	8/31/02

Theater	Film	Open	Close
	Whales	9/1/01	8/31/02
Galveston	HaunCast	9/9/01	10/31/02
	L5	1/1/02	3/31/02
	WOC	**7/6/01**	**3/31/02**
Garden City	IOTS	1/1/02	9/1/02
	MOF	12/01	12/02
Garza Garcia	**Antarc**	**9/6/01**	**3/6/02**
	CV	**3/7/02**	**9/7/02**
	Cyberwor	**12/6/01**	**7/6/02**
Glasgow	GC	10/12/01	4/12/02
	HB	10/11/01	9/1/03
	ITD	3/1/02	2/28/03
Goteborg	ATSOT	10/2/01	10/18/04
	CV	2/2/02	1/31/03
	LS	10/21/01	4/20/02
Grand Rapids JLT	AEK	2/02	11/15/02
	BATB	1/1/02	5/02
	CV	2/02	11/17/02
Guadalajara Ram	BATB	1/1/02	5/02
Hague	CTPA	12/20/01	6/19/02
	Extreme	10/11/01	
	HB	10/10/01	
	MOE	10/9/00	6/02
Halifax	BATB	1/1/02	5/02
Hampton	Bears	11/13/01	5/13/02
	MTM	9/10/98	6/30/02
Harrisburg	Galapago	3/9/02	10/31/02
	ITD	9/9/99	8/31/02
	MOE	9/30/01	3/23/02
Hartford Crn	BATB	1/1/02	5/02
Hastings	AJ	2/1/02	8/31/02
	Dolphins	2/1/02	8/31/02
Hibbing	TR	9/1/01	3/31/02
	Whales	**3/1/02**	**6/30/02**
Hong Kong	BATB	1/1/02	5/02
	OO	10/1/01	3/31/02
Honolulu Con	BATB	1/1/02	5/02
	Extreme	2/02	12/31/02
Houston Edw	BATB	1/1/02	5/02
Houston MNS	Bears	10/26/01	
	BP	10/26/01	
	HB	10/26/01	
	Kilimanj	3/8/02	
	MOE	10/26/01	3/6/02
	T40	5/17/01	1/3/03
Houston SCH	DIA	1/18/93	7/12/02
	DIS	7/30/94	7/12/02
Hull	AIWC	1/12/02	6/30/02
	GC	**3/1/02**	**3/31/02**
	LOLL	**3/1/02**	**6/30/02**
	Nsync	**3/1/02**	**6/30/02**
	SAA	10/5/01	3/31/02
Huntsville	DIS	5/1/01	4/30/04
Hutchinson	Bears	10/5/01	
	SAA	12/14/01	6/13/02
Ichikawa	Trex	10/30/01	3/28/02
Indianapolis CMI	AJ	3/18/02	5/30/02
	Bears	11/01	5/02
Indianapolis WR	Closed	1/15/01	5/02
Irvine Edw	BATB	1/1/02	5/02
Jackson MS	ATSOT	3/1/01	5/31/02
Jakarta	Trex	12/15/01	12/14/02
Jersey City	HB	10/12/01	10/02
	JIAC	3/14/01	5/02
	OO	9/4/01	5/02
Jupiter Crn	BATB	1/1/02	5/02
	MOE	2/02	3/15/02
	Whales	**1/1/02**	**6/30/02**
Kansas City Sci	**ATSOT**	**11/16/01**	**4/30/02**
	HB	10/19/01	9/30/02
	MOE	2/1/02	7/30/02
Kansas City Zoo	BATB	1/1/02	5/02
	Kilimanj	3/30/02	12/31/02
Kaohsiung	CTPA	1/9/02	11/8/02
	Cyberwor	6/29/01	6/20/02
Karlshamn	E3Dcc	6/25/01	9/15/02
	Everest	9/15/01	9/15/02
Karuizawa Sei	BATB	1/1/02	5/31/02
	CTPA	3/20/02	7/20/02
Katoomba	CDS	12/10/01	6/10/02
King of Prussia UA	BATB	1/1/02	5/02
Kitakyushu	Cyberwor	1/1/02	3/31/02
	DIS	4/1/01	3/31/02
Kofu	E3Dcc	6/1/01	3/31/02
	GC	1/12/02	4/7/02
Krakow IT	**AEK**	**12/15/01**	**6/11/03**
	ITD	**12/15/01**	**12/14/02**
	Trex	**12/15/01**	**12/14/02**
Kuala Lumpur NP	CV	3/15/01	3/14/02
Kuwait City	**Cyberwor**	**12/25/00**	**12/24/02**
	FOK	4/17/00	4/16/02
	ITD	12/25/00	12/24/02
	MOE	2/15/02	2/14/03
La Coruna	BATB	1/1/02	9/30/02
Laie	Dolphins	5/1/01	4/30/04
Langley FP	BATB	1/1/02	5/02
Las Palmas	BATB	1/1/02	10/02
	TTL	5/30/01	5/29/02
Las Vegas Imx	BATB	1/1/02	5/02
	HaunCast	**3/12/02**	**10/31/02**
	MOE	**10/1/01**	**9/30/02**
	Nsync	**3/1/02**	**9/30/02**
Lehi	**Nsync**	**3/1/02**	**6/30/02**
Leon Exp	**GN**	**12/1/01**	**5/31/02**
Leon Ram	BATB	1/1/02	5/02
Lincolnshire Reg	BATB	1/1/02	5/02
Little Rock	MTA	1/19/02	
	SAA	9/22/01	3/21/02
London BFI	BATB	12/27/01	5/02
	Cyberwor	12/01	
	Dolphins	4/1/01	
	E3D	6/1/01	
	HaunCast	12/01	
	ITD	1/02	6/02
	SAA	10/19/01	
London ONT	CTPA	9/23/01	4/1/02
	GC	10/2/01	4/1/02
	JIAC	12/15/01	6/30/02
London SM	HB	10/11/01	10/31/03
	Trex	7/21/01	7/20/02
Los Angeles CSC	AJ	9/1/01	4/15/02
	HB	10/14/01	9/30/02
	OO	6/22/01	4/18/02
Los Angeles Loe	BATB	1/1/02	5/02
	CTPA	9/14/01	
Los Angeles NA	BATB	1/1/02	5/02
Louisville	Bears	10/6/01	3/02
	Extreme	3/16/02	9/02
	HB	1/5/02	6/02
Lubbock	AJ	11/16/01	5/15/02
	LW	2/1/02	8/02
	Nsync	**3/1/02**	**6/1/02**
Lucerne	**Alaska**	**2/2/02**	**7/30/02**
	BP	5/1/00	
	MOE	5/1/00	
	MWH	**11/2/01**	**4/22/02**
Madrid	CDS	10/24/01	
	CTPA	**3/15/02**	**2/28/03**
	Dolphins	3/22/01	
	E3D	10/26/00	
	MOE	10/28/99	
	Trex	3/23/00	
Malta	Africa	2/8/01	
	E3D	3/02	
	Everest	12/6/00	
	Extreme	12/6/00	
	ITD	9/14/01	
	Trex	11/30/01	
Manchester UCI	E3D	8/3/01	6/30/02
	Everest	4/6/01	4/5/02
	HB	10/12/01	9/30/02
	Trex	**2/25/02**	**2/24/03**
Melbourne WBS	AEK	2/02	6/30/02
	AlienAdv	3/14/02	3/31/03
	BATB	1/1/02	5/02
	BP	2/02	6/30/02
	CDS	**2/18/02**	**5/31/02**
	HaunCast	9/13/01	9/30/02
	SAA	10/25/01	3/31/02
	Trex	2/02	6/30/02
Melzo	MOE	1/1/02	6/30/02
Memphis Muv	BATB	1/1/02	5/02
Memphis Pink	AIWC	6/30/01	3/1/02
	JIAC	**3/2/02**	**6/28/02**
	Trex	**11/3/01**	**5/26/02**
Menlyn ISA	BATB	1/1/02	5/02
	BP	2/02	9/30/02
	Trex	2/02	4/30/02
Mexico City Pap	Bears	3/1/02	11/1/02
	HB	**3/21/02**	**7/31/02**
	JIAC	9/14/01	5/13/02
Miami Imx	BATB	1/1/02	5/02
	CTPA	**3/4/02**	**9/3/02**
Milan WVC	BATB	1/18/02	5/02
Milwaukee	AJ	11/9/01	6/13/02
	GC	9/29/01	6/13/02
	OO	**3/1/02**	**9/30/02**
Mississauga FP	BATB	1/1/02	5/02
Mobile	CTPA	1/9/02	6/10/02
	FEOC	**1/1/02**	**7/1/02**
Monrovia Krik	BATB	1/1/02	5/02
Montpellier Gau	AEK	6/13/01	6/12/02
	Cyberwor	1/1/01	12/31/03
	HC	10/30/01	3/31/02
Montreal FP	BATB	1/1/02	5/02
Montreal VP	**AJ**	**10/15/01**	**4/15/02**
Morelia Ram	BATB	1/1/02	5/02
Mumbai	AEK	3/23/01	3/22/02
	BP	3/23/01	3/22/02
	GC	8/15/01	8/14/02
	MOE	3/23/01	3/22/02
Munich	**CDS**	**1/17/02**	**6/30/02**
	E3D	1/15/01	3/31/02
	Extreme	4/12/99	6/30/02
	GC	4/2/01	4/1/02
	MOE	4/2/01	4/1/02
	OM	8/31/01	12/31/02
	SAA	6/14/01	6/13/02
	UGs	**2/1/02**	
Murrieta	BATB	1/1/02	5/02
Myrtle Beach	AJ	2/02	3/1/02
	BATB	1/1/02	5/02
	HaunCast	**2/02**	**12/31/02**
	OM	3/1/02	2/28/03
Nagano Hot	BATB	1/1/02	5/02
Nagasaki SM	MJTTM	9/1/01	9/30/02
	SE	8/14/01	8/31/02
	Trex	10/6/01	3/31/02
	Whales	7/17/01	7/29/02
Nashville Reg	BATB	1/1/02	5/02
New Orleans	Antarc	9/30/01	4/1/02
	JIAC	1/9/02	7/9/02
New Rochelle Reg	BATB	1/1/02	5/02
New York AMNH	Closed	9/22/01	5/13/02
New York Loe	BATB	1/1/02	5/02
	CTPA	9/14/01	
Newport	BATB	1/1/02	5/02
	ITD	2/02	8/31/02
Norwalk	MOE	1/1/01	12/31/02
	SAA	1/18/01	6/13/02
	SAA	**1/18/02**	**6/13/02**
	T40	1/18/01	6/13/02
	T90	11/20/98	12/31/03
	Whales	1/1/01	12/31/02
Nuremburg	Africa	12/15/01	3/22/02
	ATSOT	12/22/01	12/31/02
	BP	**11/28/01**	**11/27/02**
	Extreme	12/22/01	12/22/02
	GC	11/28/01	11/29/02
	LS	11/28/01	11/27/02
	RSATM	11/28/01	5/31/02
	Trex	2/7/02	2/6/03
Oakland	Antarc	1/1/01	12/1/02
	MOE	**1/1/02**	**6/30/02**
	TBAA	**1/1/02**	**6/30/02**
Oklahoma City	CDS	10/19/01	5/31/02
	LS	5/9/01	3/10/02
	TBAA	**3/8/02**	**8/31/02**
Ontario Edw	BATB	1/1/02	5/02
Orlando Muv	BATB	1/1/02	5/02
Orlando SC	**CDS**	**3/22/02**	**7/31/02**
	GC	**3/8/02**	**9/27/02**
	JIAC	9/29/01	
	MOE	3/1/01	6/30/02
Osaka Sci	**WAMnv**	**3/1/02**	**5/31/02**
Osaka Sun	BATB	1/1/02	5/02
Oslo	BATB	1/1/02	5/02
	HaunCast	2/02	6/30/02
	MOE	10/1/01	6/30/02

Theater	Film	Open	Close
	SAA	2/02	12/31/02
	Trex	4/12/00	12/31/02
Oulu	AEK	5/1/01	4/30/02
Paris Geo	CDS	2/5/02	1/31/03
	MJTTM	12/5/01	
	Nsync	1/16/02	
	OM	**2/5/02**	**2/28/03**
	OrigLife	6/26/01	
	WAMnv	1/10/00	
Penrith	Everest	10/1/01	9/30/03
	Rheged	7/1/00	
Pensacola	JIAC	3/9/01	3/7/02
	LS	3/8/02	9/1/02
	MOF	11/8/96	
	TF	7/2/96	
Perth	AlienAdv	7/12/01	5/31/02
	AllAcces	11/22/01	
	Cyberwor	12/20/01	
	E3D	7/12/00	
	Everest	2/22/01	
	Extreme	9/10/01	
	SAA	2/14/02	
Philadelphia	AJ	1/11/02	6/6/02
	LW	9/28/01	5/9/02
	OO	9/28/01	4/4/02
Phoenix	LW	6/1/01	6/1/02
	SAA	2/16/02	8/15/02
Pitea	AlienAdv	12/25/01	12/25/02
	MOE	3/1/01	3/15/02
Pittsburgh CSC	Everest	2/8/02	3/28/02
	SAA	11/3/01	6/21/02
	Solarmax	3/30/02	10/11/02
Poitiers Imax	CTPA	2/1/02	1/31/03
	OM	1/02	
Poitiers Imax 3D	Cyberwor	2/1/01	1/31/06
	WOC	1/1/02	12/31/04
Poitiers Solido	Trex	2/1/00	1/31/03
Portland	Amazon	1/1/02	5/30/02
	MOE	11/2/01	6/15/02
	TR	1/7/02	4/30/02
Providence Imx	BATB	1/1/02	5/02
	CTPA	3/6/02	6/22/02
Puebla	Dolphins	11/1/01	4/30/02
	SE	**3/15/02**	**9/14/02**
Quebec	BATB	1/1/02	5/02
	CTPA	2/8/02	10/22/02
	S&R	2/8/02	3/31/02
Raleigh Exp	GP	11/16/01	5/31/02
	MOE	11/16/01	5/31/02
Regina	AIWC	9/4/01	3/3/02
	Galapago	9/1/01	6/30/02
	OO	**3/8/02**	**10/8/02**
Reno Fleisch	JIAC	2/5/02	6/3/02
	Wolves	10/9/01	5/02
Richmond SMV	BATB	1/1/02	5/27/02
	CTPA	2/5/02	4/12/02
	JIAC	2/5/02	4/12/02
Roanoke	Wildfire	10/1/01	5/30/02
Rochester Cmk	**ATSOT**	**2/8/02**	**4/20/02**
	BATB	1/1/02	5/02
Rochester MSC	JIAC	10/25/01	
Sacramento Imx	BATB	1/1/02	5/02
	MOE	10/1/01	6/30/02
Saint Augustine	BATB	1/1/02	5/02
	Trex	3/17/02	8/31/02
Saint Louis SC	Dolphins	1/4/02	5/2/02
	T40	12/1/01	4/30/02
Saint Paul	SAA	2/7/02	6/13/02
Saitama	AIWC	12/8/01	3/3/02
	CTPA	3/9/02	6/2/02
San Antonio 2D	Alamo		
	Extreme	12/18/01	3/18/02
San Antonio 3D	BATB	1/1/02	5/02
San Diego NHM	OO	3/31/01	12/31/02
San Diego RHF	AJ	10/5/01	3/8/02
	Bears	1/11/02	6/02
	HB	3/8/02	10/02
	MOE	11/1/01	3/31/02
	MTM	1/12/01	6/30/02
San Francisco Loe	BATB	1/1/02	5/02
	Trex	10/12/01	4/12/02
San Jose	BATB	1/1/02	5/02
	BP	2/5/02	5/3/03
	CV	2/02	10/1/02
	MOE	2/5/02	
	MTM	2/02	5/3/03
	SAA	2/02	10/3/02
San Juan CC	BATB	1/1/02	5/02
San Simeon	HCBTD	8/17/96	
Sandton ISA	AEK	2/02	2/28/03
	Africa	**3/15/02**	
	AIWC	2/02	9/9/03
	BATB	1/1/02	5/02
	BP	2/02	2/28/03
Sandy	BATB	1/1/02	5/20/02
	SAA	8/24/01	8/23/02
	Solarmax	9/14/01	8/1/02
Seattle Dome	OO	10/10/01	10/9/02
Seattle PSC 1	Beavers	1/1/02	3/4/02
	HB	3/1/02	9/30/02
	JIAC	1/1/02	3/4/02
Seattle PSC 2	BATB	1/1/02	5/02
Sedona	Sedona	3/28/98	12/31/03
Seoul	LW	12/22/01	7/1/02
Shanghai 3D	Trex	9/1/01	8/31/02
Shanghai Dome	CTPA	12/18/01	12/17/02
	IOTS	9/1/01	8/31/02
Shreveport	AJ	3/17/02	11/1/02
	MOE	9/8/01	7/30/02
	TR	**6/29/01**	**6/30/02**
Singapore DC	E3D	6/1/01	5/31/02
	GC	5/26/01	7/3/02
	OnGuard	2/13/99	
Singapore SC	BATB	1/1/02	5/02
	DIS	2/02	5/31/02
	DIS	3/11/02	5/19/02
Sinsheim	Galapago	3/10/01	
	ITD	5/98	
	L5	10/26/96	
	Trex	3/18/99	
	UGs	**4/7/00**	
Sioux Falls	Alaska	2/2/02	6/14/02
Speyer IMAX	BATB	1/1/02	5/02
Speyer Imax	Extreme	2/02	6/1/02
Spokane	BATB	1/1/02	5/02
Stockholm	**AEK**	**3/1/00**	**12/31/02**
	Dolphins	11/24/00	
	E3Dcc	5/5/00	
	HB	11/30/01	
	JIAC	3/1/02	3/7/03
	SAA	9/21/01	
	Trex	5/18/01	
Strasbourg UGC	BATB	1/1/02	5/02
Sudbury	AIWC	9/4/01	10/7/02
	Galapago	9/4/01	6/30/02
	GF	1/00	12/02
	MJTTM	1/7/02	5/3/02
	MOE	1/1/01	6/30/02
Sydney WBS	CDS	12/24/99	5/31/02
	CTPA	3/14/02	3/13/04
	Galapago	6/30/01	6/30/02
	HaunCast	9/20/01	8/31/02
	JIAC	2/15/02	7/15/02
	SAA	10/27/01	4/26/02
Syracuse	GC	6/30/01	
	JIAC	3/24/01	
	MOE	10/1/01	4/1/02
	SupeSpee	9/1/97	6/30/02
	T40	2/9/02	6/30/02
	UGs	9/1/01	5/30/02
Taejon Earth	AlienAdv	3/1/01	3/1/02
Taejon NSM	Niagara	1/1/02	12/31/02
Taichung NMNS	Cyberwor	1/1/02	12/31/02
	JIAC	8/28/01	7/7/02
Taipei AM	CTPA	7/5/01	6/30/02
	GN	3/30/01	9/30/02
	Solarmax	3/1/01	2/28/03
Taipei MCRC	Bears	7/1/01	7/1/02
Tampa Cha	BATB	1/1/02	5/02
	OM	**3/15/02**	**9/30/02**
Tampa MOSI	BATB	1/1/02	5/02
	SAA	11/16/01	8/29/02
Tampico Ram	BATB	1/1/02	5/02
Tempe Imx	BATB	1/1/02	5/02
Tianjin	Niagara	1/1/01	12/31/02
Tijuana	BATB	1/1/02	5/02
	OO	**10/18/01**	**12/31/02**
Tokorozawa	CTPA	1/1/02	3/31/02
	MJTTM	9/01	3/02
Toronto FP	Africa	10/15/01	5/25/02
	BATB	1/1/02	5/02
Toronto OP	BP	9/25/97	5/31/02
	CTPA	9/15/01	9/15/02
	Dolphins	3/1/00	9/4/02
	Everest	3/1/99	9/4/02
	JIAC	3/1/01	9/4/02
	MOE	10/1/01	5/31/02
Toronto OSC	CDS	6/23/01	
	Cyberwor	11/10/00	5/3/02
	HB	10/12/01	10/12/03
	HB	10/12/01	10/12/02
	IOTS	1/8/01	
	SE	3/6/98	3/31/02
	Solarmax	3/9/01	
	TTL	6/1/00	3/2/02
Toyohashi	Trex	10/20/01	3/3/02
Tsuruga	HaunCast	12/1/01	3/31/02
Tulsa Cmk	BATB	1/1/02	5/02
Umhlanga ISA	BATB	1/1/02	5/02
	GC	9/27/01	3/31/02
	GC	2/02	3/31/02
Valencia Edw	BATB	1/1/02	5/02
Valencia Spn	BP	9/1/01	8/30/02
	Everest	7/14/01	3/31/02
	MOE	1/3/02	3/31/02
	OO	7/14/01	7/12/02
	WABOS	5/1/00	5/31/03
Vancouver Imx	BATB	1/1/02	5/02
Vancouver SW	CDS	3/16/02	3/24/02
	LW	6/30/01	6/30/02
	TR	2/2/02	5/5/02
Vantaa	Everest	9/1/01	8/30/02
Victoria	Alaska	6/1/01	5/30/02
	GF	1/17/02	9/16/02
	JIAC	9/28/01	5/30/02
	MOE	11/5/01	3/7/02
	SAA	3/8/02	
Vienna	HB	3/1/02	9/30/02
Virginia Beach	BATB	1/1/02	5/02
	Whales	**3/1/02**	**3/31/02**
Warner Robins	TF	7/92	
Warsaw IT	AEK	2/02	3/7/02
	BATB	1/1/02	5/02
	Cyberwor	2/02	9/6/02
Wash NASM	AIWC	5/01	4/02
	CV	8/8/96	
	MOF	9/6/01	4/02
	TF	7/1/76	
Wash NMNH	Africa	10/11/01	4/10/02
	Everest	10/11/01	10/10/02
	Galapago	10/27/99	
West Nyack Imx	BATB	1/1/02	5/02
	HB	3/11/02	9/30/02
Winnipeg	BATB	1/1/02	5/02
	HB	3/1/02	9/30/02
Woodbridge FP	BATB	1/1/02	5/02
Woodridge Cmk	BATB	1/1/02	5/02
Wuerzburg	BP	11/01	
	Cyberwor	12/15/00	
	Galapago	12/15/00	
	GC	7/1/01	
	HaunCast	12/1/01	7/31/02
	ITD	11/01	
	MOE	4/16/01	
	MWH	**11/15/01**	**5/15/02**
	OM	11/15/01	5/30/02
	S&R	11/01	
	STTM	12/13/00	4/6/02
	Trex	12/15/00	
	WAMnv	**3/20/02**	**11/30/02**
Yellowstone	Bears	3/02	3/03
	Extreme	11/1/99	10/31/02
Yokohama SC	CTPA	3/23/02	3/22/03
	Cyberwor	3/3/01	3/23/02
Zion	GAW	5/01	5/02
	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
BATB	Beauty and the Beast	2002		BVP
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Enc. in the Third Dim (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FEOC	First Emperor of China	1989		TVA
FOK	Fires of Kuwait	1992		IMAX
Galapago	Galapagos	1999	3D	IMAX
GAW	Great American West	1996		JQH
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		TVA
GP	Greatest Places	1998		SMM
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HC	Hail Columbia!	1982		IMAX
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HH	Hidden Hawaii	1992		DCI
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L5	L5: First City in Space	1996	3D	IMAX
LOLL	Legend of Loch Lomond, The	2002		SKF
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
MJTTM	Michael Jordan To the Max	2000		GSF
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		TVA
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
MWH	Majestic White Horses, The	2001		MRF
Niagara	Niagara	1987		DCI
Nsync	'N Sync: Bigger than Live	2001		RBFC
OM	Ocean Men	2001		nWP
OMATS	Old Man and the Sea, The	1999		PPB
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OrigLife	Origins of Life	2001		GEO
OTW	On The Wing	1986		IMAX
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Rheged	Rheged: The Lost Kingdom	2000		unk
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones At the Max	1991		IMAX
S&R	Siegfried and Roy: The Magic Box	1999	3D	IMAX
SAA	Shackleton's Antarctic Adventure	2001		NOVA
SacrSite	Sacred Site (aka NOTC)	1986		DCI
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
SFTGS	Search for the Great Sharks	1992		SMM
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOLOE	Secret of Life on Earth	1996		IMAX
SpaceSta	Space Station	2002	3D	IMAX
STTM	Ski to the Max	2000		WBF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TTL	To The Limit	1989		MFF
UGs	Ultimate G's: Zac's Flying Dream	2000	3D	GSF
WABOS	We Are Born of Stars	1985	3D	IMAX
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1997		DCI
Wildfire	Wildfire: Feel the Heat	1999		PCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		PCI
ZC	Zion Canyon	1994		WCPI

March 2002 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
96	BATB	12	Extreme	5	TR	2	GN	1	Ozarks
42	MOE	10	Galapago	4	DIA	2	STTM	1	Rheged
33	Trex	10	LW	4	MTM	2	TTL	1	ROF
32	SAA	10	Whales	4	MWH	2	WOC	1	RSATM
27	HB	9	CV	4	Solarmax	1	Alamo	1	SacrSite
25	JIAC	9	OM	4	TF	1	EMSH	1	SC
23	CTPA	8	AIWC	4	UGs	1	FEOC	1	Sedona
22	Cyberwor	8	Kilimanj	3	Antarc	1	FOK	1	SFTGS
20	HaunCast	8	Nsync	3	Beavers	1	GAW	1	SOA
17	GC	7	AlienAdv	3	IOTS	1	GP	1	SOLOE
16	E3D	7	DIS	3	L5	1	HC	1	SpaceSta
15	Bears	7	T40	3	MOF	1	HCBTD	1	T90
15	BP	6	Africa	3	SE	1	HH	1	WABOS
15	ITD	6	Alaska	3		1	LOLL	1	Wildfire
14	Everest	6	LS	SupeSpee		1	MOTM	1	ZC
13	AEK	6	S&R	3	TBAA	1	MTA		
13	Dolphins	5	AllAcces	3	WAMnv	1	OMATS		
13	OO	5	ATSOT	3	Wolves	1	OnGuard		
12	AJ	5	MJTTM	2	Amazon	1	OrigLife		
12	CDS	5	Niagara	2	GF	1	OTW		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

aGepro Cinéma
100 Rue de Sevres
Boulogne, 92100 FRANCE
Tel: +33-1-46 03 01 77
Fax: +33-1-48 25 86 17

Bay Films
2110 Broadway
Santa Monica, CA 90404 USA
Tel: 310-829-7799
Fax: 310-829-7099
www.michaelbay.com/

BBC Large Format Films
BBC White City, Room 4502
201 Wood Lane
London, W12 7TS ENGLAND, UK
Tel: +44-20-8752-4406
Fax: +44-20-8752-6555

Blue Sky AB
Box 229
Vasteras, SE-72106 SWEDEN
Tel: +46-21-189597
Fax: +46-21179119

British Film Institute
21 Stephen Street
London, W1P 1PL ENGLAND, UK
Tel: +44-20-7815-1326
Fax: +44-20-7815-1378
www.bfi.org.uk

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-567 5007
www.disney.go.com

CineStar Imax in Sony Center Potsdamer Platz
Potsdamer Strasse 4
Berlin, 10785 GERMANY
Tel: +49-30-260 66 400
www.cinestar-imax.de

Consolidated Film Industries
959 North Seward Street
Hollywood, CA 90038 USA
Tel: 323-960-7200
Fax: 323-962-8746
www.cfi-hollywood.com

Dentsu Tec, Inc. **DTI**
1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
Tel: +81-3-5551-9306
Fax: +81-3-5551-8810

Denver Museum of Nature and Science
2001 Colorado Boulevard
Denver, CO 80205-5732 USA
Tel: 303-370-6357
Fax: 303-370-6044
www.dmnh.org/imax/index.html

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

Deutches Museum
Museumsinsel 1
Munich, D-80059 GERMANY
Tel: +49-89-21125-105
Fax: +49-89-21125-120
www.fdt.de

Digital Projection International, PLC
Greenside Way, Middleton
Manchester, M24 1XX ENGLAND, UK
Tel: +44 -161 681 6500
Fax: +44-161 684 7674
www.digitalprojection.com

Discovery IMAX
Marlene-Dietrich-Platz 4
Berlin, 10785 GERMANY
Tel: +49-30 25 92 72 00
Fax: +49-30 25 92 81 10
www.imax-berlin.de

Discovery Pictures
7700 Wisconsin Avenue
Bethesda, MD 20814-1999 USA
Tel: 301-986-1999
Fax: 301-986-4824
www.discovery.com

EarthShip Productions
3806 Cross Creek Road, Ste D
Malibu, CA 90265 USA
Tel: 310-317-9477
Fax: 310-317-9158
www.earthship.tv

Egoli Tossell Film AG
Burgstrasse 27
Berlin, 10178 GERMANY
Tel: +49-30-246-5650
Fax: +49-30-246-56524

Equus Films
53-55 Brisbane Street
Surry Hills
Sydney, 2010 AUSTRALIA
Tel: +61-2-9281-1266
Fax: +61-2-9281-3269

Euromax
c/o NMPFT
Bradford, West Yorkshire BD1 1NQ ENGLAND, UK
Tel: +44 1274 203-360
Fax: +44-1-274 770-199
www.euromax.org

Extreme Productions **EP**
4107A - 11 Street S.E.
Calgary, AB T2G 3H1 CANADA
Tel: 403-263-6036
Fax: 403-263-6130
www.extreme70mmfilm.com

Futuroscope
RN 10, BP 2000
Jaunay-Clan, 86130 FRANCE
Tel: +33-5-49 49 30 00
Fax: +33-5-49 49 30 30
www.futuroscope.fr

Gaga Communications Inc.
East Roppongi Bldg. 3-16-35, Roppongi
Minato-Ku
Tokyo, 106-0032 JAPAN
Tel: +81-3-3589-7500
Fax: +81-3-3589-7499
www.gaga.co.jp/

Giant Screen Consortium
1155 rue Wellington
Montreal, QC H3C 1V9 CANADA
Tel: 514-989-9772
Fax: 514-989-7018

Giant Screen Films **GSF**
500 Davis St., Suite 1005
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.giantscreensports.com

Giant Screen Theater Association
444 Cedar St, Ste 810
Piper Jaffray Plaza
Saint Paul, MN 55101 USA
Tel: 651-292-9884
Fax: 651-292-9901
www.giantscreentheater.com

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183-8530 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Graphic Films Corporation **GFC**
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 323-851-4100
Fax: 323-851-4103
www.graphicfilms.com

Gulliver
31/33 rue Madame de Sanzillon
Clichy, 92110 FRANCE
Tel: +33-1 55 21 83 70
Fax: +33-1 55-21-83-79
www.gulliverlab.com

Henry Doorly Zoo
3701 South Tenth Street
Omaha, NE 68107-2200 USA
Tel: 402-733-8401
Fax: 402-733-4415
www.omahazoo.com

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

I.T. International Theaters
91 Medinat Hayeudim St
Industrial Zone
Herzlia Tituahh, 46766 ISRAEL
Tel: +972-9-952-6262
Fax: +972-9-956-1581

Imagica Corporation
2-14-1, Higashi Gotanda
Shinagawa-ku
Tokyo, 141 JAPAN
Tel: +81-3-3280-1280
Fax: +81-3-3280-1364
www.imagica.com

Imagica USA, Inc.
5320 McConnell Avenue
Los Angeles, CA 90066-7026 USA
Tel: 310-305-8081
Fax: 310-305-7563

IMAX am Cinecitta Nurnburg
Gewerbemuseumsplatz 3
Nuremburg, GERMANY
www.cinecitta.de/frames/f_imax.htm

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

Imax Space Ltd.
45 Charles Street East, Ste 402
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SHORTS

Long directing *Sacred Planet*

Jon Long, director of ***Extreme***, has set out for New Zealand, where he will begin shooting for ***Sacred Planet***, an LF film about the environment that is set for release in April 2003. The film is part of the multi-element Sacred Planet Project that will include a television show, Web site, and other resources intended to "showcase the beauty of the Earth and provide information on how we can all contribute to protecting, conserving, and rehabilitating the environment." Other planned shooting locations include Namibia, Borneo, Argentina, British Columbia, and several western U.S. sites.

The film is being produced by Long and **Karen Fernandez**, and will be distributed by **Buena Vista Pictures Distribution**.

Bay to shoot extreme sports film

Michael Bay, who directed such Hollywood action films as *Armageddon* and *Pearl Harbor*, is planning an $8 million LF film on snowboarding, skateboarding, surfing, motocross, and other extreme sports for release in spring 2003. Bay is working with action sports directors **Taylor Steele**, **Mike McEntire**, **Mike Hatchett**, **Bill Ballard**, and **Dave Seoane.** Executive producers are **Greg Mauro** of **Nevus Entertainment** and **John Textor** of **Sims Snowboards**.

Shooting is set to begin in late 2002.

Loews IMAX NY power problems

The **Loews IMAX Theatre Lincoln Square** in New York City was closed for more than a week in late February and early March by electrical problems. The main power circuits to the theater and the whole floor of the Manhattan building on which it is located failed on Saturday, Feb. 22, apparently from the cumulative effects of water leakage. Old cables running from ground level to the theater six stories up were removed and new high-voltage lines were installed. The theater reopened on Sunday, March 3. Power to the conventional screens and the rest of the multiplex was not affected, although one house had to be shut for construction related to the rewiring of the IMAX.

According to Loews' **Lynn Marschke**, the outage came at one of the worst possible times: the theater had been the top-grossing screen for ***Beauty and the Beast*** and was closed for the three-day Presidents' Day holiday weekend. The closure also cancelled a press screening of ***Kilimanjaro: To the Roof of Africa***.

No LF Oscar nominees in 2002

Although at least four LF films were submitted for consideration for an Academy Award®, for the first time since 1995 none is in the running this year. The 74th annual ceremony will be held on Sunday, March 24.

Ten giant-screen films have been nominated for Oscars® since 1981, the most recent being ***Dolphins*** from **MacGillivray Freeman Films** last year. The only winner was **Productions Pascal Blais'** ***The Old Man and the Sea***, which was Best Animated Short in 2000.

Detroit may lose Kmart donation

In 2001, Troy, MI-based **Kmart Corp.** agreed to donate US$450,000 to renovate the nearby **New Detroit Science Center** and made an initial payment of $150,000. A Kmart banner was hung in the lobby of its refurbished IMAX theater.

With the recent bankruptcy of Kmart it is unclear whether the remainder of that pledge will be honored. In an Associated Press story, a spokesman for Kmart said that the company has stopped making donations while the court reviews its finances. Charitable donations are not prohibited by bankruptcy proceedings, but are generally not favored by creditors. **Bob Bury**, COO of the science center was quoted as saying, "Kmart's been a great supporter. We'll continue to support them in any way we can."

Wildscreen seeks LF entries

The **Wildscreen Trust** is seeking entries for its 2002 **Wildscreen Film Festival**, to be held in Bristol, UK, Oct. 13–18. LF and other natural history films are eligible to enter the festival, which attracted almost 900 delegates in 2000, the last time it was held. Winner of the 2000 Large Format Panda Award was ***Alaska: Spirit of the Wild***.

For more information contact **Tracey Guiry** at tracey.guiry@at-bristol.org.uk

Beauty and the Beast watch

In its second month, Disney's ***Beauty and the Beast*** grossed about US$6 million domestically on 68 screens, compared to nearly $13 million in its first month. On Jan. 31 the domestic cumulative total was $12,975,162; as of March 3, it was $19,265,705.

Total gross, including domestic and international receipts, was $15,266,363 on Jan. 31. International figures for February were not available at press time.

La Géode festival results

Paris' **La Géode** IMAX Dome theater held its seventh international LF film festival in February. Eleven films competed and three prizes were awarded, one by public vote, one by vote of children, and one by a jury of film experts. The Jury Prize was awarded to ***Shackleton's Antarctic Adventure***, the Public Prize went to ***Ocean Men***, and ***China: The Panda Adventure*** won the Youth Prize

Network to make signature films

SBK Pictures and **Technology Marketing Group** have created the **Innovation Network**, which is intended to provide LF theaters an annual three-part package that will include a customized signature film, cooperative ad campaigns, and audience research. The program, expected to launch in 2003, will be partially underwritten by a national corporate sponsor.

SBK's **Jeff Berry** has created four LF signature films, and is currently working on the **Franklin Institute Science Museum**'s third, ***Home of Freedom***. SBK and TMG are located in Philadelphia.

We know what they meant…

London's *Daily Telegraph* reports that a brochure for the **IMAX Theatre at Millennium Point** in Birmingham, UK, claimed it was "a truly sumptuous multisensory cinematic feast that never fails to disappoint."